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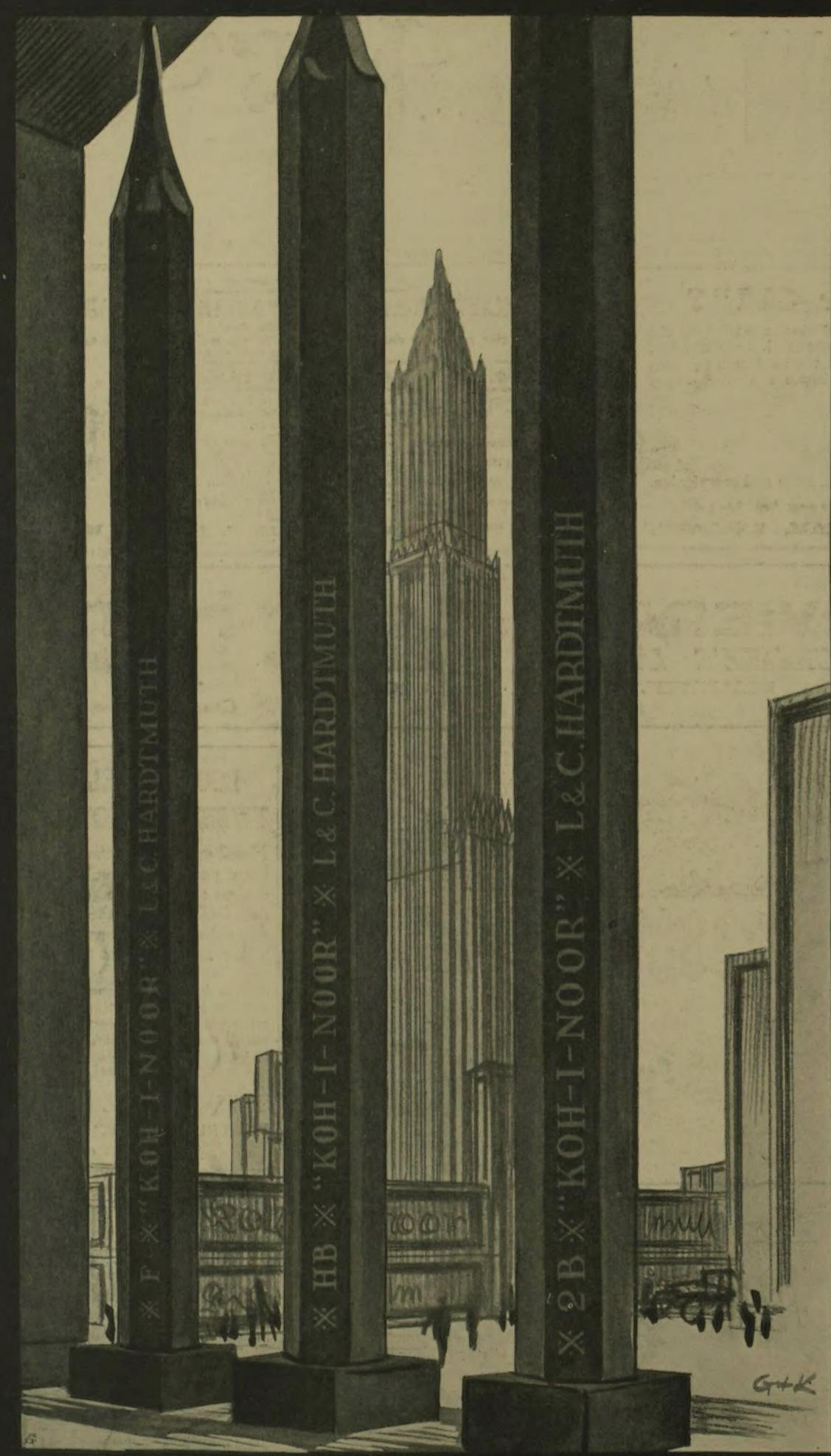
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 5, 1929.

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A BRITISH CABINET MEETING ON THE AMERICAN STAGE: THE COUNCIL SCENE IN "WINGS OVER EUROPE."

A British Cabinet, seated in the Council Room, provides one of the unusual scenes in "Wings Over Europe," the play by Robert Nichols and Maurice Browne produced by the Theatre Guild of New York, at the Martin Beck Theatre. There is no woman in the cast; and the story deals with Lightfoot, a young inventor—nephew of the Prime Minister—who has made a discovery that puts illimitable power in his hands. He can cure the ills of the world if he has money; but a battle of wills ensues. Pressure of every kind is brought to bear on him, and there is a dramatic dénouement. The setting of the Cabinet Council provides a theatrical novelty, as it is a close approximation to the actual Cabinet Council Room, at 10, Downing Street. The characters (from l. to r.)

are Sir John Pascoe, Attorney-General; Esme Falkiner, Air Minister; Richard Stapp, Minister for War; Sir R. Blount, First Lord of the Admiralty; Lord Cossington, Minister for the Dominions; Evelyn Arthur, Minister for Foreign Affairs; Walter Grantley, Prime Minister; Lightfoot, the Inventor; Sir H. Haliburton, Home Secretary; Lord Sunningdale, Lord Privy Seal; Matthew Grindle, Chancellor of the Exchequer; and Lord Dedham, Lord High Chancellor; and (with their backs to the camera) Lord Vivian Vere, Minister of Education; and H. Dunne, First Commissioner of Works. Some of the audience tried to identify the characters as living politicians; but the authors remain discreetly silent on this point!—[PHOTOGRAPH BY VANDAMM.]



By G. K. CHESTERTON.

IT is a very old controversial custom to give a dog a bad name, which is generally the more learned, scientific name for a cat. It is then, of course, a comparatively easy and natural matter to nail him up as a bat or a barndoar owl. Such fantasies of logic are the commonplaces of controversial history. The most usual form of the process, as we all know, is to fix some person with a definite label, and then proceed to deduce everything from the label and nothing from the person. I have experienced this in my own small way often enough. Somebody will write, "Mr. Chesterton is a mediævalist; and he is therefore quite justified (from his own benighted standpoint) in indulging as he does, in the sport of tearing out the teeth of Jews, burning hundreds of human beings alive, and perpetually seeking for the Philosopher's Stone." But I never said I was a mediævalist; and I have only the very vaguest idea of what it would mean. But I have a very vivid and definite idea of what I mean. And what I mean does not involve providing free dentistry for Jews; though indeed there is only one doubtful tale of King John doing to one Jew what it is now considered highly hygienic to do to everybody. Nor does it include seeking for the Philosopher's Stone; though it might involve seeking, somewhat wearily, for the Philosopher. The simple truth, which some people seem to find it so difficult to understand or to believe, is that what a reasonable man believes in is not this or that *period*, with all its ideas, good or bad, but in certain ideas that may happen to have been present in one period and relatively absent from another period. But nothing can convince his critics that he does not think in terms of hats and coats and caps and feathers and jinkins and hooded robes. Nothing will convince them that he thinks in terms of thought.

A very good working example is in the word Guild. As a matter of fact, it is the moderns and not the mediævals who use the word in a romantic and irrational way. Anything in the world may be called a Guild nowadays: a society for picking up orange-peel may be the Guild of the Golden Gleaners; or a company of pierrots performing at Margate and Ramsgate may be the Guild of the Ghostly Guitars; or a movement for muzzling cats as well as dogs may be a Guild for Equal Rights for Four-Footed Friends. But whenever we, who are accused of this mysterious mediævalism, happen to say a word in favour of the Guild idea, nobody seems to imagine for a moment that it is really an idea. Now, as a matter of fact, it is an idea, and in that sense nothing less or more than an idea. It is an economic and ethical theory for the construction of certain parts of society; and it has nothing in the world to do with the romance or ritual externals or picturesque costume of that society. To say that you believe in Guilds is like saying that you believe in Trusts, or in State Ownership, or in Syndicalism, or in any other definite way of managing certain matters of trade and employment and exchange. In my opinion, the Middle Ages were fortunate in having begun to develop industry in this way. But the Middle Ages were extremely unfortunate in many other ways; and not least in being ultimately unable to develop it. But if anybody says that I merely behold, as in a dream, ideal craftsmen in coloured garments carving

exquisite masterpieces, or happy apprentices dancing round the maypole or distributing the Christmas ale, then he is a hundred miles away from the point at issue. The case for the Guild has nothing to do with the romance of mediævalism; nothing whatever.

The theory of a Guild, as distinct from Socialism as generally defined and Capitalism as at present practised, is simply this. The men working in a particular trade remain independent tradesmen; in the sense that they are independent and therefore up to a point competitive. Each is working for himself, with his own capital or machinery, and in that sense each is working against the others. But each has entered into an agreement with the others,

no equality of combination. The true story of the thing is that when all the shops are let loose to compete anyhow and everywhere, by any method good or bad, one shop swallows all the rest. To speak more rightly and worthily, one man swallows all the rest. It is very often, by the nature of the competition, the worst shop and the worst man.

Now the Guild method is no more mediæval than it is modern, in so far as it is a principle apart from time. The best proof is that it does still exist in a practical profession with which we are all acquainted. The Doctor, the ordinary general practitioner, whom most of us know and to whom many of us owe our lives, is a typical example of the member of a Guild.

He is not a Socialist official; he is not a State servant; he is an example of private enterprise. That is to say, he owns his own lancet and stethoscope; he has to buy his own practice; he does in a certain degree compete with the men of his own trade. But he is forbidden to compete with them by certain methods; he is forbidden to drive another doctor out of his practice by certain expedients of self-assertion or self-advertisement; he has to observe towards his fellow-doctor a certain respect and consideration. He has to do this because he has joined a Guild or confraternity, which exists for the maintenance of the members of his profession as a whole. Its definite and deliberate policy is to keep all the doctors in existence, as far as possible, and prevent one of them destroying all the rest. Once it is admitted that a man may use any methods of advancement and advertisement, and the chances are that about twenty honest doctors will be swallowed up by one quack. We know this is what has happened in journalism and in commerce, and in any number of other things.

It is also to be noted that the other side of the old Guild idea, which balances this idea of preserving the small man in independence, the idea of testing him as to his claims to such independence, is also true of the modern doctor, as of the mediæval Master. It is often regretted that Trade Unions do not insist, as did the Guilds, on a standard of workmanship and finish. They cannot do so under modern conditions, because they exist to contend with another and specially modern evil. But it is quite true that, before the Guild protected a man from unfair competition, it examined him in the mastery of his craft; and all that obviously corresponds to modern medical examinations and medical degrees. Now a man may quite reasonably disapprove of this system, just as I, in my own opinion, quite reasonably approve of it. He may say quite truly that it has evils of its own. He may say quite tenably that in his view



THE WESTERNISED RULER OF AFGHANISTAN WHOSE REFORMING ZEAL HAS CAUSED A REBELLION: KING AMANULLAH (EXTREME LEFT) INSPECTING ARCHAEOLOGICAL "FINDS" AT THE KABUL MUSEUM.

The fundamental cause of the rebellion in Afghanistan is said to be the opposition of the Mullahs (priests) to King Amanullah's reforms; which would have the effect of seriously limiting their powers. In Kabul itself, which has been familiarised with Western customs through the Legations and foreign traders, the people are more favourable to the King's ideas than are the tribesmen of the hills. Our photograph shows how European dress is in vogue in the capital. From left to right in front are seen—King Amanullah, the Minister of Education (a cousin of the King), the Under-Secretary for Education, the King's private secretary, and the King's brother-in-law.

that he will not compete past a certain point or work against the others in certain unfair and forbidden ways. In other words, there is a competition, but it is a deliberately limited competition; or, if you will, an artificially limited competition. The object is perfectly simple: that it should remain a competition, and not merely turn into a combine. Capitalist competition, which started avowedly as unlimited competition, has only been running freely for about a hundred years, and everywhere it has turned into a combine. I use the word combine as a polite convention; for, of course, we all know that it involves

those evils outweigh the good. But his attitude is neither true nor tenable if he pretends that the case for this social system is a mass of romantic rubbish about the perfect beauty of the Middle Ages. He is simply making a fool of himself when he talks of the method by which all the most modern surgery is accomplished and all the most novel medical theories advanced as if it were a mere fantastic dream of bringing back falconry and tilting-armour; or as if nobody could trust Sir Stanley Hewett or Sir Thomas Horder without wanting to wave a pennon or wear a tabard.

MAK
1924
TEHERAN.

PERSIAN DRESS
UNDER REFORM:
TURBANS TO BE
DISCARDED FOR
THE NEW
PAHLEVI HAT,
EXCEPT BY MEN
OF RELIGION.

DRAWINGS BY PAUL MAK, THE SHAH'S COURT PAINTER. BY COURTESY OF "ASIA" MAGAZINE (NEW YORK) AND MR. THOMAS PEARSON.

"IN A BOULEVARD CAFÉ
OF TEHERAN":
THE PROPRIETOR (CENTRE)
DRAWS TEA FROM A
SAMOVAR, WHILE HIS
CLIENTS READ THE PAPER,
OR QUARREL. OLD-STYLE
COSTUME TO DISAPPEAR.



"THE STREET
WATERER OF
TEHERAN (SEEN
IN THE LEFT
FOREGROUND
THROWING OUT
WATER FROM A
BUCKET) IS AN
ARTIST IN HIS
PARTICULAR
LINE...
HE TRIES TO
BE CAREFUL,
BUT—."

MAK
1924
TEHERAN.MAK
1924
TEHERAN.

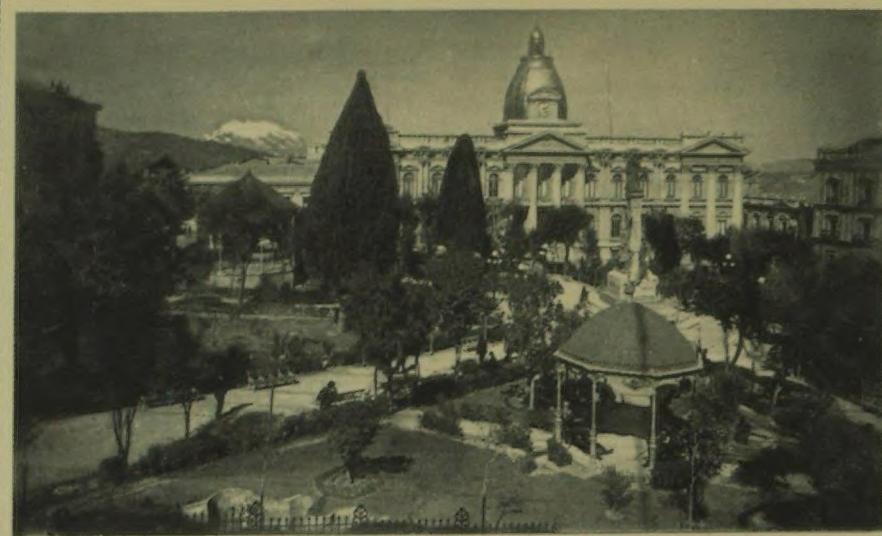
"MASTER AND
DONKEY
LOOK OUT
ON LIFE WITH
A MIXTURE OF
WONDER AND
DISDAIN": A
TEHERAN
MERCHANT
IN OLD-STYLE
DRESS—HIS
WARES SLUNG IN
SADDLE-BAGS.



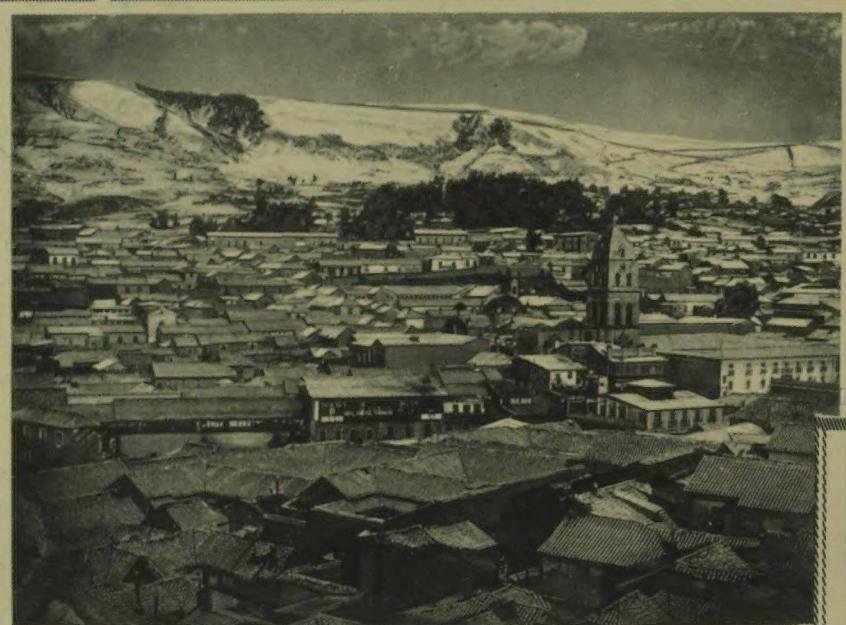
A MEMBER OF ONE OF THE RELIGIOUS CLASSES ALLOWED TO RETAIN
THE TURBAN UNDER THE NEW LAW: A TYPICAL PERSIAN PRIEST
IN TEHERAN.

A new law has lately been passed in Persia restricting the wearing of turbans to *Ulema* (doctors of sacred law) preachers, and religious students, and making compulsory European dress and the "Pahlevi" hat (like a French military peaked cap). These changes (already widely adopted) are said to be popular, and unlikely to cause trouble as in Afghanistan, for Riza Shah Pahlevi has introduced such reforms gradually and has wisely differentiated men of religion from the rest. Paul Mak, who recently held an exhibition at the Leicester Galleries, shows in the above drawings typical examples of old Persian costume in Teheran. Describing them in "Asia" Magazine, Mr. Thomas Pearson writes: "The

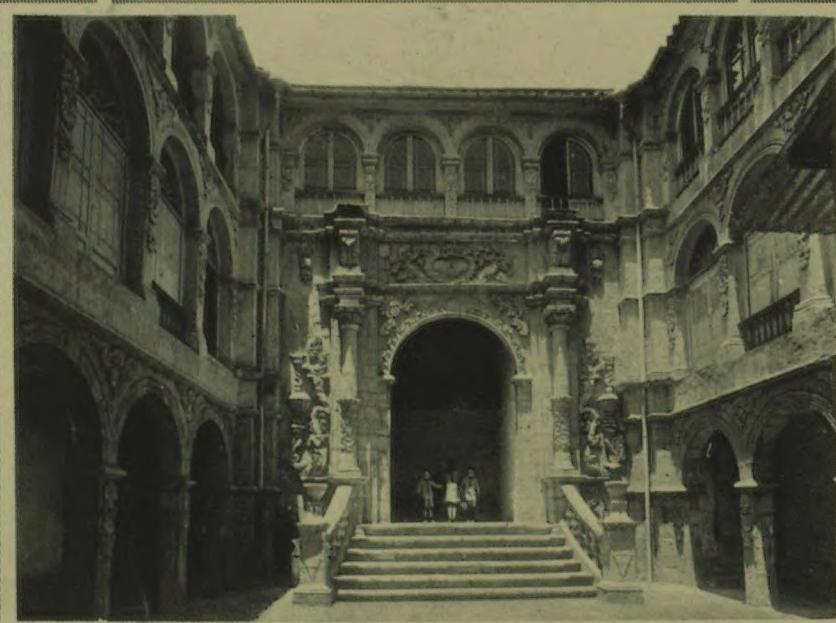
equivalent of the boulevard restaurant is a tiled recess whither a weary Persian may go to refresh himself. The proprietor will drain off a glass of steaming tea for him from a great samovar. Here he can read his newspaper or quarrel with his neighbour. . . . There goes a merchant . . . Holy men and priests are conspicuous figures. . . . The dust is laid in Teheran streets by an army of waterers. Each dips a bucket into the stream that runs by the roadside, and shoots the water out twenty feet or more across the street. He tries to be careful and avoid traffic; but if his back and legs ache from several hours of the exercise . . . he will pretend he did not see you."



IN THE HEART OF BOLIVIA'S MOST FAMOUS CITY: LA PAZ—THE PLAZA MURILLO AND THE HOUSE OF DEPUTIES, WITH MOUNT ILLIMANI IN THE DISTANCE.



LA PAZ IN JULY (A WINTER MONTH IN THE SOUTHERN HEMISPHERE): A GENERAL VIEW OF THE CITY WITH THE SURROUNDING COUNTRY UNDER SNOW.



AN OLD SPANISH HOUSE IN LA PAZ: THE HOME OF CONDE DIEZ DE MEDINA—A FINE EXAMPLE OF THE ARCHITECTURE OF THE COLONIAL PERIOD.

A LAND ON THE BRINK OF WAR: SCENES IN PICTURESQUE BOLIVIA.

PHOTOGRAPHS BY LUIS D. GISMUNDI.

The menace of war between Bolivia and Paraguay, over the disputed territory of Gran Chaco, was not finally dispelled by the announcement, on December 18, that both parties had accepted the mediation of the Pan-American Conference in Washington. A message from Washington on December 28 stated that the Paraguayan Minister, Dr. Ayala, had informed the U.S. State Department and the Conference that military activities had been renewed by Bolivia in the Gran Chaco region. It was alleged that Fort Vanguardia had been re-occupied, and that

[Continued below.]



THE HEADQUARTERS OF THE BOLIVIAN JUSTICIARY: THE PALACE OF GOVERNMENT AT SUCRE, WHICH DISPUTES WITH LA PAZ THE HONOUR OF BEING THE CAPITAL.



MOUNT ILLIMANI, THE SACRED MOUNTAIN OF LA PAZ, ABOUT SIXTY MILES AWAY: A VIEW FROM THE CITY, SHOWING THE TOWER OF THE HOUSE OF DEPUTIES (SECOND FROM LEFT).



ANOTHER PICTURESQUE SPECIMEN OF SPANISH COLONIAL ARCHITECTURE IN LA PAZ: THE HOUSE OF CONDE VILLAVERDE, WITH ORNATE STONE CARVING AND COAT OF ARMS.

Continued.]

Boqueron, another Paraguayan fort, was still held by Bolivian troops, who had advanced eleven miles into the interior, and "a grave situation was again created." The special committee of the Conference appointed to deal with the matter renewed its activities, in view of the danger of fresh hostilities. On the other hand, a message of the same date (December 28) from La Paz stated that the Bolivian Chief of Staff, General José Quiroz, denied the report that Bolivian troops had made a new advance. A similar denial was made to M. Briand, on December 29, by the Bolivian Minister in Paris, Senor Patino, who declared that his Government had loyally observed its undertaking to refrain from all military action. With regard to the two top photographs on this page, our correspondent writes: "Sucre disputes with La Paz the honour of being the capital of Bolivia, and the people, who have an unusual amount of Spanish blood, for Bolivians, look down on the citizens of La Paz. The executive and legislative branches of the Government are at La Paz, and the judicial at Sucre."

BOLIVIAN RELICS OF ANTIQUITY: INCA GALLows; RUINS OF TIAHUANACU.

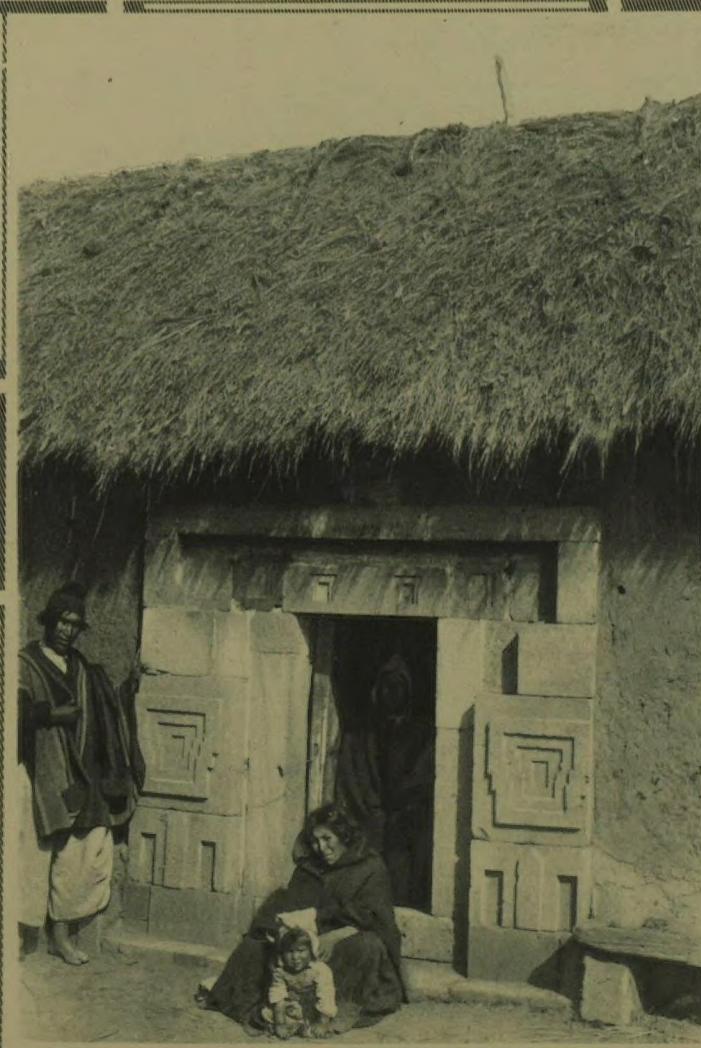
PHOTOGRAPHS NOS. 1, 2, AND 3 BY LUIS D. GISMONDI. NO. 4, BY PIEROLA.

Bolivia is a country of great interest from an archaeological point of view. Chief among its relics of antiquity are the ruins of Tiahuanacu, on a high plateau, 12,000 ft. above sea-level, between 30 and 40 miles west of La Paz, and some 12 miles from the southern end of Lake Titicaca, near the frontier of Peru. The ruins include remains of several very large buildings, quadrilateral in design, with monolithic doorways and broken statues. The material of the masonry is generally hard sandstone, or trachyte. Much of it is in immense blocks, which must have been transported 25 miles by water and 15 miles by land.

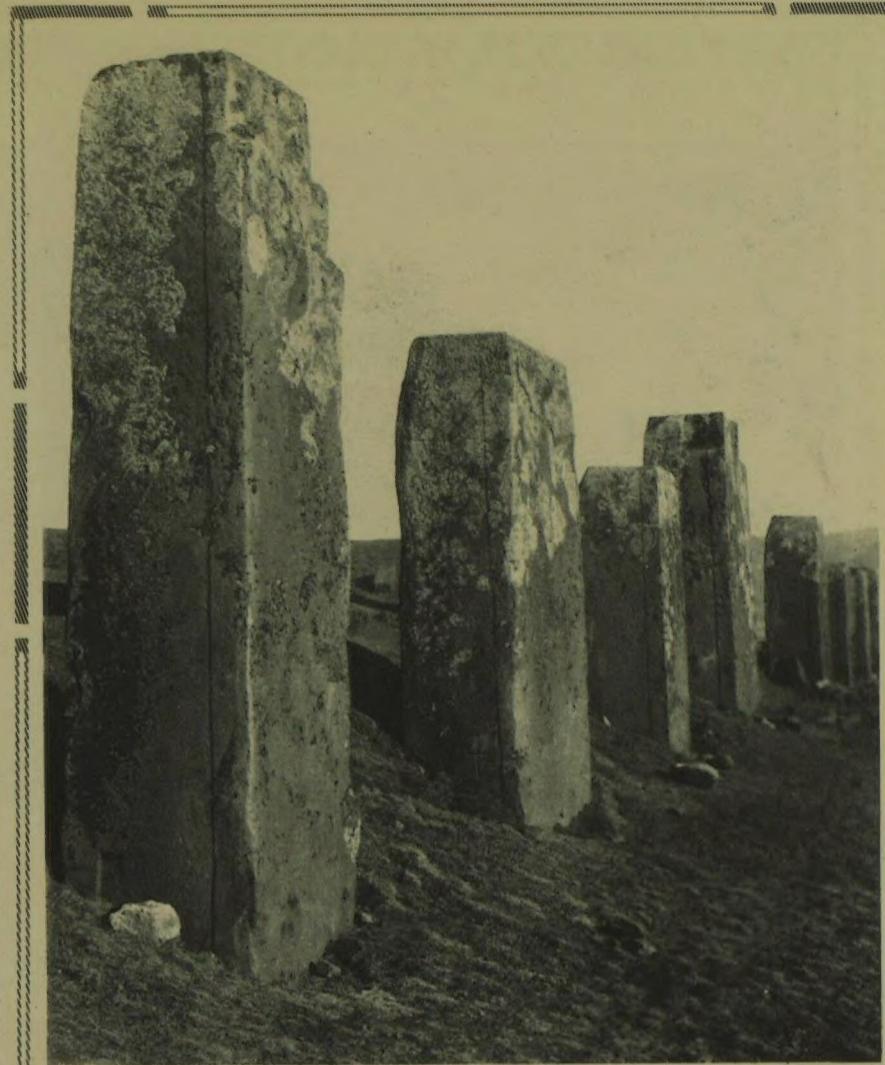
[Continued below.]



1. OLD INCA
GALLows ON
THE OUTSKIRTS
OF COPACABANA,
BOLIVIA :
A SPOT USUALLY
SHUNNED BY
THE INDIANS
(NOTE THE
WOMAN IN AN
ATTITUDE OF
HORROR).



3. SHOWING
HOW THE RUINS
OF TIAHUANACU
HAVE FORMED
A QUARRY FOR
LOCAL
BUILDINGS :
AN INDIAN'S
THATCHED
COTTAGE WITH
A DOORWAY OF
ANCIENT
CARVED STONES.



2. PART OF THE CELEBRATED RUINS AT TIAHUANACU, IN BOLIVIA : A LINE
OF MASSIVE SQUARE PILLARS WITH FLAT TOPS ON THE PALACE SITE.



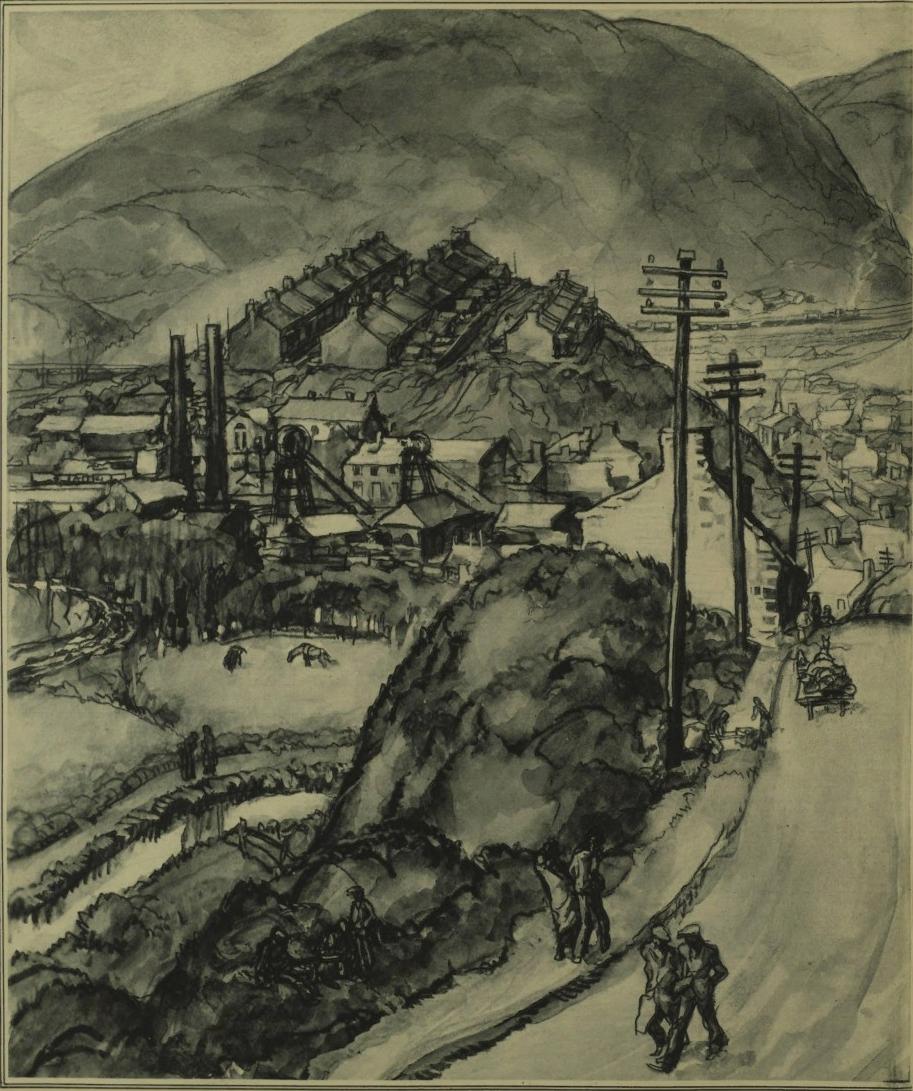
4. A SCULPTURED HEAD OF A DEITY OF THE ANCIENT RELIGION IN
BOLIVIA : A REMARKABLE RELIC OF ANTIQUITY NOW IN THE MUSEUM
AT LA PAZ.

Continued.]

The blocks were skilfully cut and fitted together, and many of them are elaborately sculptured. The style of architecture and sculpture is unique. The ruins had been abandoned long before the Spanish Conquest, and the Indians knew nothing of their origin. Of the native Indian tribes in Bolivia, the Quichuas and the Aymara are the descendants of the Incas. Tradition says that they first came from the Bolivian part of Lake Titicaca. As our third photograph shows, the ancient ruins have been used in modern times as a quarry for local building purposes. The curious Inca gallows shown in the first photograph is a place of sinister memories, that is usually shunned by the natives. Bolivia, it may be recalled, takes its name from Simon Bolivar, the hero of the War of Independence. It is five times the size of Great Britain.

"A FAIR VIEW AND NO PROSPECT": DISTRESS FOR WHICH

DRAWN BY STEVEN SPURRIER, R.O.I., OUR
SPECIAL ARTIST IN SOUTH WALES. (COPYRIGHTED.)



THE BLIGHT OF UNEMPLOYMENT IN A MINING AREA OF SOUTH WALES: A SCENE

The distress in the coal-mining districts is not, of course, confined to South Wales, where our artist made the above drawing and those given in our last issue, but is prevalent also in the Midlands and the North Country and parts of Scotland, especially Lanarkshire. On the evening of Christmas Day, the Prince of Wales broadcast a very moving appeal on behalf of the quarter of a million workless British miners, as well as for the women and children dependent on them, numbering three times as many. As the Prince pointed out, the distress has affected, not only the miners and their families, but the whole working population in these areas, and help will be distributed among the people generally. "Picture for a moment," said the Prince, "an unemployed man in, say, the Rhondda Valley or in Durham. He has been without work for months, perhaps for a year or more. His small son is packing off to school with only a

THE PRINCE OF WALES BROADCAST A MOVING APPEAL.

SPECIAL ARTIST IN SOUTH WALES. (COPYRIGHTED.)



TYPICAL OF DISTRESS PREVAILING THROUGHOUT THE COAL DISTRICTS OF BRITAIN.

thin jersey between his back and the bleak winter air. Shirt and vest he has none. His little sister's shoes and stockings don't bear thinking about, and her dress is a cloak of her mother's, who herself doesn't go out of doors until her daughter comes home, for the simple reason that this dress is joint property. And day after day the father tramps the one narrow, winding street of the valley town—the same little post office, the same half-empty shops, the same chapel, and over the grim overhanging hills. Now this sort of thing, in different forms, is going on in the mining villages throughout the country. A cruel torture to suffer, a terrible torture for keen, intelligent men who have been used to better things. . . . This situation must be tackled and seen through—tackled not only with method and resolution, but with conscience. . . . Contributions may be addressed to the Lord Mayor of London, the Mansion House, London, E.C.4.

THE WORLD OF SCIENCE.

SEA-BIRDS "IN PERIL ON THE SEA" DURING WINTRY GALES.

By W. P. PYCRAFT, F.Z.S., Author of "*Camouflage in Nature*," "*The Infancy of Animals*," "*The Courtship of Animals*," etc., etc.

SO far we have had no "old-fashioned winter weather"; some of us hoped it would arrive in time for Christmas, but most of us are content to read about these "good old days" seated snugly in an arm-chair by the fire! When snow and frost do force themselves upon us, hardship and suffering

the young are fully fledged, they hustle them off to sea! How they get them down to the water, often several hundred feet below, even now is not known. Once launched they never touch dry land again till they return to repeat last year's performance!

The more one contemplates this fact the more astonishing it becomes. Dispersing themselves far and wide over the ocean, they vanish from our ken as if by magic. Only after terrific and protracted gales are we reminded of their existence, and this by hundreds, or even thousands, of their dead and dying, thrown up on to the shore by the relentless waves. It is not the fury of the storm that has brought them to this, but starvation. For these birds must obtain all their food by diving, and the depth to which they can descend is limited. The prey which they pursue, fish, and cuttle-fish at normal times, lives at or near the surface. But when the seas run mountain high, they are driven down to greater depths, so far as to be beyond the reach of even these past-masters in the art of diving. When these victims come to be examined, it is found that the birds hatched during the summer are by far the most numerous, showing that their powers of endurance are inferior to those of the older birds.

But these are not the only birds which have attained to this degree of seamanship. They have rivals in the petrels (Fig. 2) and shearwaters (Fig. 3)—which, by the way, are also of the petrel tribe. The guillemots and the razor-bills make no secret of their summer resort. Not so the petrel tribe. Save an occasional bird at sea, these birds are seldom seen, except by those who know where and when to look for them—for they hide by day in burrows in the ground, so you may walk all unwittingly over the hiding-place of thousands. One of the Scilly Islands is estimated to house a colony of as many as 250,000 Manx shearwaters. Yet you may spend the whole of a summer day, or the whole of a summer holiday, there without seeing one! They emerge only at night.

I once slept out all night under the stars, on one of the Saltee Islands, off Wexford, with two or three friends, for the purpose of hearing, and if possible seeing, a colony of these birds go out to feed. About ten o'clock the weird

music began. So far as I can syllable it, it sounded like a long-drawn, guttural "Cock-a-throndon—cock-a-throndon—cock-a-throndon." Then there would be a scurrying and rustling of wings, as, one after another, they scrambled through the tufts of thrift to the edge of the cliff. They are unable to rise directly off the ground. We could see little more than a ghostly shape descending to the waves below.

The parents take a day off to feed alternately; the sitting bird goes off in the early hours of the night, and the bird which has been enjoying the freedom of the seas all day returns in the early hours of the morning. Here, again, once the young are able to leave the nest, away they all go to sea, and there they stay, day and night, be the weather what it will, till, with the following spring, comes again the urge of the parental instincts.



FIG. 1. PUFFINS: BIRDS THAT SPEND THEIR WHOLE LIFE AT SEA, EXCEPT DURING THE BREEDING SEASON.

The puffin, like the petrels, is a burrow-breeder, but its powers of walking are very limited. During flight the tiny, orange-coloured legs are spread wide apart, and apparently help in steering. As with the guillemots and razor-bills as well as the petrels, its whole life, save during the breeding season, is spent at sea.

are their attendant demons. And nowhere is this more painfully obvious than in our gardens, fields, and hedgerows, where thrushes and small birds of all kinds die in their thousands. Others, in great flocks, strive to out-race the spectre of Death by flight, scurrying further and further west and south. My old and lamented friend, Richard Ussher, made a special study of these occurrences. "All day long," he tells us, in his "Birds of Ireland," "the race for life has been watched streaming towards Kerry, whose peninsulas and islands enjoy that freedom from frost which makes them the last resort of the refugees. After the snow-storm of 1895, I and the Rev. W. S. Green, on visiting the cliffs of Modra, in Clare, found cartloads of dead starlings, chiefly on the landward side of the fence that ran along the top of the cliff . . . but the strangest observations made at this, the most western island of Donegal, and at Eagle Island and Blackrock, west of Mayo, are of flocks flying west, as though to perish in the Atlantic."

It is not, however, an instinctive dread of cold that impels the birds to these frantic, panic-stricken flights, but of famine, for their food lies under snow several inches thick. All land-birds dwell under this peril from ice and snow. But matters are very different with the sea-birds, though I venture to believe that few people realise what marvellous powers of endurance they display. Take the guillemots, razorbills, and puffins (Fig. 1), for example. Most people, probably, at one time or another, have seen these birds at their nesting-stations—the ledges and crannies of precipitous cliffs rising straight up out of the sea. Here they crowd together in thousands; for there is no need to seize upon a "territory" larger than will suffice to form a resting place for the single egg which these birds lay—unless that come to grief. The land-birds are perchance obliged to annex an estate, or "territory," large enough to provide sufficient food for their family, and on this preserve no rival is permitted to trespass. But the sea holds food enough for all these cliff-dwellers; "standing-room" only is all they ask. Here, then, for a few weeks they remain, but they stay not a moment longer than necessary. And the controlling factor governing the length of that stay is the helplessness of their young. Intolerant of a "land-lubber's" life, and even before



FIG. 2. WILSON'S PETREL: A TYPE OF SEA-BIRD SAID TO BE NAMED (FROM ITS PEULIAR GAIT ON THE SURFACE) IN REFERENCE TO ST. PETER'S ATTEMPT TO WALK ON THE WATER.

Wilson's petrel breeds with us at St. Kilda, and off the Irish coast. The name petrel is said to be a corruption of "Peterelle," or "Peter's bird," in allusion to its habit of half-running, half-flying, over the surface of the sea, reminiscent of the Apostle who essayed to walk on the water.

The nocturnal habits of these birds during the breeding season have been forced upon them by the villainous habits of the great black-backed gulls. Spick and span, and unquestionably elegant, these highwaymen wait patiently at the mouth of a burrow, in the hope that either a shearwater or a puffin may be venturesome enough to take the risk of leaving its dark hole for the sunlit water outside. But few succeed in getting further than the mouth of the burrow. In an instant they are grabbed by the powerful beak poised ready for the blow. And once seized, escape is impossible. There are some other, and almost unbelievable, accompaniments to these acts of murder which I propose to discuss on another occasion, for I have not space enough left to do so here.

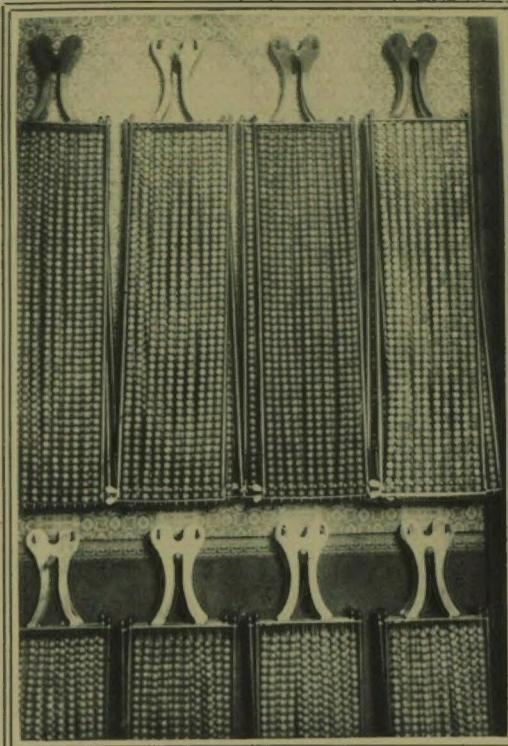
The extraordinary feats of endurance which I have here recorded would be impossible but for the fact that these birds have all become profoundly modified for this mode of life. That is to say, the skeleton, and the muscles attached thereto, have responded to the intensive strains put upon them.

One of the most obvious of these changes is the shifting of the legs backwards by the shortening of the thigh-bone. As a consequence, these birds, save in the case of the puffins, are scarcely able to walk on land; but the changed position of the legs has made them peculiarly efficient as "propellers." So let us hope, for the sake of these poor birds, and still more for the sake of those "who go down to the sea in ships," there will be no more gales this winter.



FIG. 3. A SEA-BIRD THAT MAKES PRODIGIOUS JOURNEYS: THE SOOTY SHEARWATER, WHICH BREEDS IN NEW ZEALAND AND OCCASIONALLY VISITS THE BRITISH ISLES.

The sooty shearwater, a rare visitor to the British Islands, not only passes the whole year at sea, save when incubating, or tending its young, but it performs the most prodigious journeys, since its only known breeding places are New Zealand and the neighbouring islands.



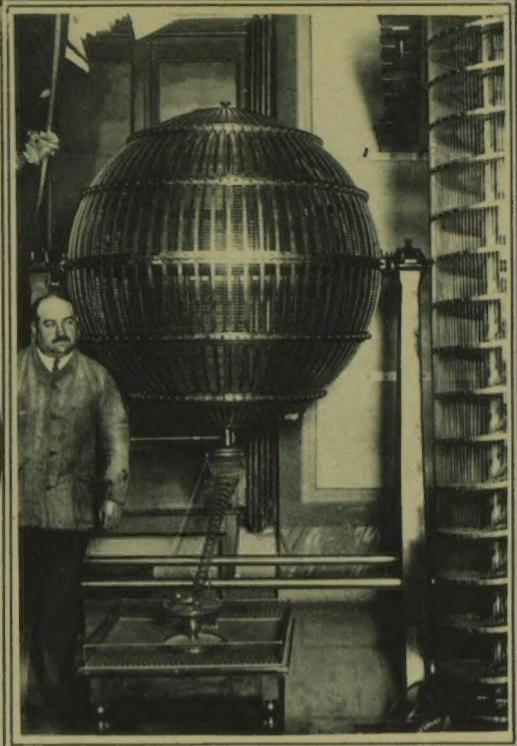
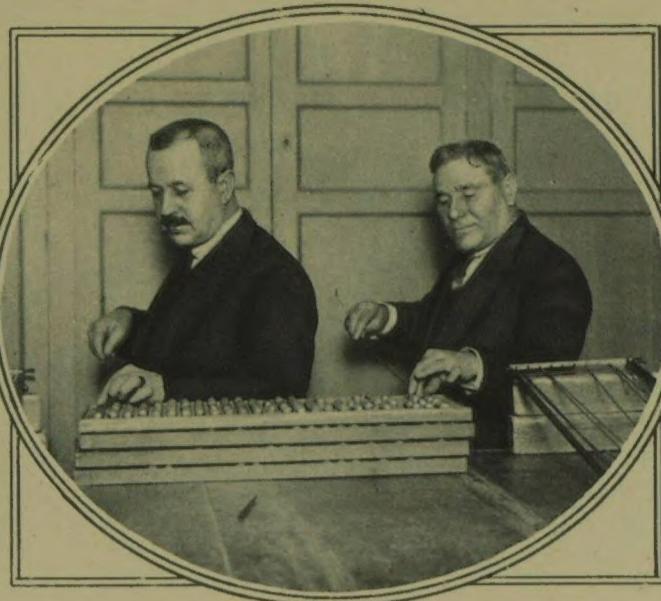
PART OF THE MECHANISM FOR THE SPANISH STATE LOTTERY DRAWN AT CHRISTMAS: LIRAS, EACH CONTAINING 500 THREADED BALLS.

It was revealed the other day that the "Dictator" of Spain, General Primo de Rivera (Marquess de Estella) had been one of the lucky four who shared the first prize in the Spanish State Lottery—the greatest sweepstake in the world—which was drawn at Christmas at Granada. According to report, the "Dictator" was lunching one day last summer, in Madrid, with the Duke of Alba

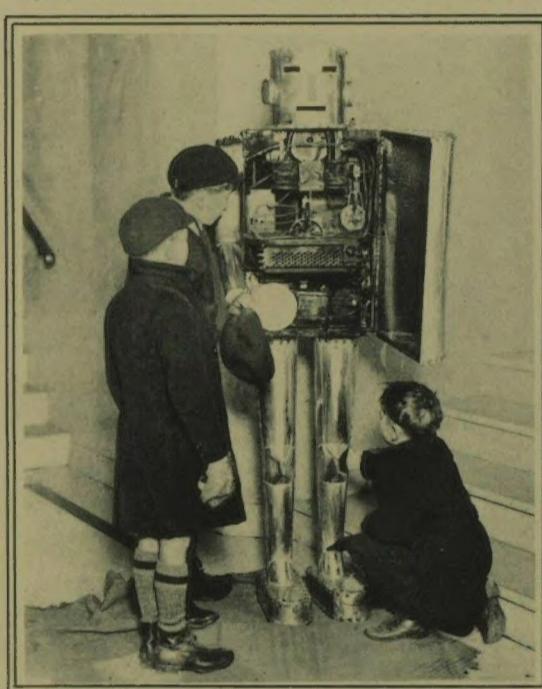
THE LOTTERY IN WHICH THE SPANISH "DICTATOR," GENERAL PRIMO DE RIVERA, WON £80,000: MAKING PREPARATIONS FOR THE DRAW—OPERATORS THREADING BALLS ON A LIRA.

and Señor Quinones de Leon, Spanish Ambassador in Paris, when one of them jokingly suggested buying a ticket in the lottery, and a page-boy was sent to the nearest lottery counter to buy a half ticket. The other half happened to have been purchased by the Marquis de San Miguel. This ticket drew the first prize, worth about £500,000.

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



APPARATUS FOR THE DRAW: THE GLOBE OF THE NUMBERS AND THE SPIRAL (RIGHT) FOR LIFTING BALLS TO THE GLOBES OF NUMBERS AND PRIZES.

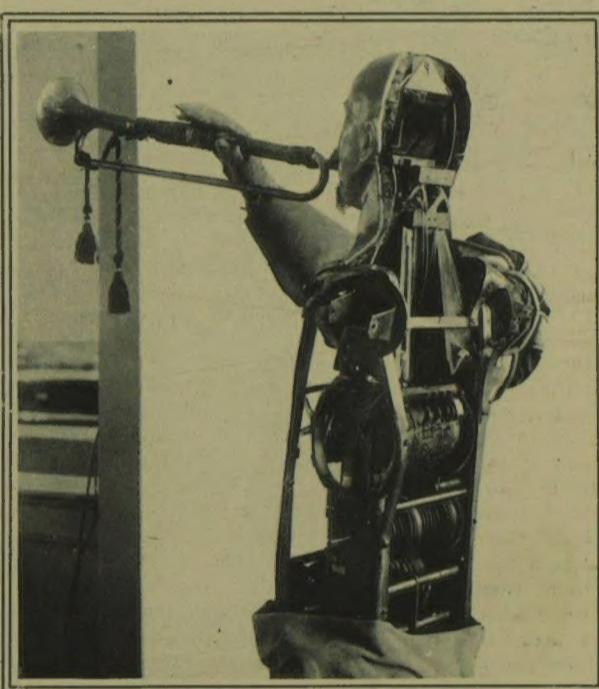


A PHYSIOLOGICAL "ROBOT" AT THE SCHOOLBOYS' EXHIBITION IN LONDON, TO SHOW HOW ORGANS OF THE BODY WORK: YOUNG VISITORS INTERESTED IN ITS INSIDE.

A popular exhibit in the Schoolboys' Own Exhibition, which was opened in the Horticultural Hall at Westminster, on December 29, by Sir Robert Baden-Powell, is the "robot," or mechanical man, constructed to demonstrate how the lungs, heart, and digestive organs and the limbs of the human body perform their functions. Each is represented by a mechanical contrivance (as

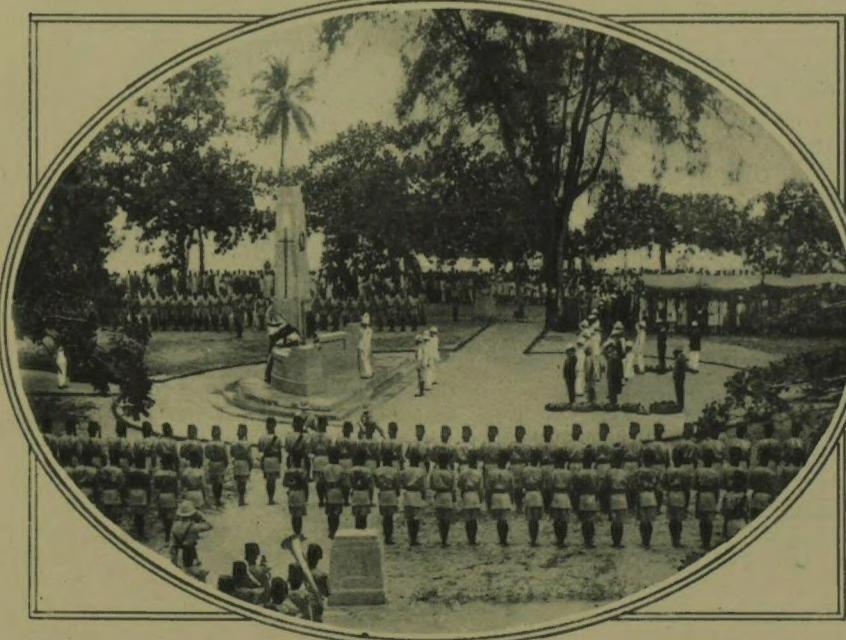


AN EARLY NINETEENTH-CENTURY "ROBOT" THAT IS STILL TO BE SEEN AT DRESDEN: A MECHANICAL TRUMPETER THAT CAN BLOW THE SAXON TATTOO.



CONSTRUCTED IN 1810 BY A GERMAN ENGINEER NAMED KAUFMAN, AND NOW IN A DRESDEN MUSEUM: THE MECHANISM OF THE AUTOMATON TRUMPETER.

explained and illustrated in a full-page diagram given in our issue of December 22). Regarding the other two illustrations above, a German correspondent writes: "The idea of creating an artificial man existed long before the Middle Ages. In 1810 a Dresden engineer named Kaufman constructed this trumpeter (still to be seen there) which can blow the Saxon tattoo."



A CEREMONY WHICH THE PRINCE OF WALES HAD ARRANGED TO PERFORM: THE UNVEILING OF A MEMORIAL AT DAR-ES-SALAAM ON ARMISTICE DAY.

The War Memorial at Dar-es-Salaam was unveiled on Armistice Day (November 11) by Sir Donald Cameron, Governor of Tanganyika Territory. Our photograph was taken immediately after he had performed the ceremony. It was originally to have been unveiled by the Prince of Wales, who, however, had had to alter his plans. This was some ten days before King George was taken ill.



THE INQUIRY INTO THE HOLBORN GAS EXPLOSION: THE FIRST MEETING OF THE COMMISSION, WITH MR. R. G. HETHERINGTON PRESIDING.

The Commissioners appointed by the Home Secretary to inquire into the great explosion of gas mains in Holborn, just before Christmas, began sitting in the County Hall, Westminster, on Dec. 29. The Commission consists of Mr. R. G. Hetherington, Deputy Chief Engineering Inspector, Ministry of Health; Lt.-Col. A. R. Thomas, Inspector of Explosives and member of the Explosives and Mines Research Committee; and Mr. E. H. Tabor, Assistant Chief Engineer, L.C.C.

GREETING 1929: NEW YEAR RITES AND REVELS.



RINGING-IN THE NEW YEAR IN H.M.S. "HOOD":
A BELL RUNG ONLY ONCE A YEAR.

This bell on board H.M.S. "Hood" is rung only once a year, on New Year's Day. Our photograph shows a Marine ringing-in 1929. The bell, which came from the original "Hood," was given to the battle-cruiser by Lady Hood, in memory of her husband, Rear-Admiral H. L. A. Hood, killed at Jutland.



THE TIME-HONOURED GATHERING OUTSIDE ST. PAUL'S: PART OF THE GREAT CROWD JUST BEFORE MIDNIGHT
ON NEW YEAR'S EVE, BESIDE THE STATUE OF QUEEN ANNE.

On New Year's Eve the customary crowds assembled outside St. Paul's Cathedral in London, though they were not quite so large as usual—a fact probably due to home facilities of wireless. Those present, however, celebrated the occasion as cheerily as ever, with popular songs, rattles, and squeakers, and, after a hush to hear the clock strike twelve, the general singing of "Auld Lang Syne."



A CHARMING NEW YEAR SCENE AT THE MAY FAIR HOTEL: LITTLE MISS 1929 EMERGING FROM A ROSE
IN A GARDENER'S WHEELBARROW.

The coming of the New Year was celebrated at all the principal hotels and restaurants of London with gala dinners and special entertainments, for which elaborate schemes of decoration had been devised. Particularly attractive was the tableau (shown in the above illustration) which formed part of the revelries at the May Fair Hotel. Here a child representing "Miss 1929" was seen emerging from the petals of a gigantic rose, carried on a gardener's wheelbarrow. Our photograph shows a rehearsal of the scene.



ORIENTAL FANTASY AT THE CHELSEA ARTS BALL ON NEW
YEAR'S EVE: A DECORATIVE GIANT MADE BY STUDENTS OF
THE ACADEMY SCHOOL.



NEW YEAR REVELRY AT THE ALBERT HALL IN AN "ARABIAN NIGHTS" SETTING:
A PERSIAN BRIDAL PROCESSION, ARRANGED BY THE PORTSMOUTH SCHOOL OF ART,
AT THE CHELSEA ARTS BALL.

For the Chelsea Arts Ball on New Year's Eve, the Albert Hall was transformed into an Oriental setting for an "Arabian Nights" entertainment. The scheme of decorations, devised by two well-known artists, Mr. Edmund Dulac and Mr. Cecil King, included a wonderful mosque concealing the organ, and a lofty minaret. Students of the various schools of arts and crafts vied



THE WEDDING PROCESSION OF A CHINESE PRINCESS RIDING ON A HUGE WHITE
ELEPHANT: A PICTURESQUE GROUP BY THE CENTRAL SCHOOL OF ART, AT THE
CHELSEA ARTS BALL ON NEW YEAR'S EVE.

with each other in presenting scenes of Eastern pageantry. Very effective was the wedding procession of a Princess of China, who rode in a howdah on a huge white elephant, with an escort of dancing girls. The elephant cost £50 to construct. Among other scenes were the Court of Haroun al Raschid, Sinbad the Sailor, and that celebrated bird, the Roc.

THE GREAT GAS EXPLOSION: LONDON BUILT ON A "PIE-CRUST."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM OFFICIAL INFORMATION. (COPYRIGHTED.)



UNDER OUR FEET IN LONDON: THE VAST NETWORK OF PIPES AND CABLES UNDER ROADS AND PAVEMENTS.

The recent explosion in the pipe and cable trenches in Holborn has caused the Londoner to realise that beneath his feet is a vast network of underground wires and pipes that supply houses with gas, water, and electricity. It has been said, indeed, that London stands on a "pie-crust." So congested is the ground under many main thoroughfares that, when new pipes have to be laid down, there is considerable difficulty in finding space for the newcomer. In addition to the great main sewers (large enough for men to walk about in), there are thousands of miles of gas pipes of all sizes, from the great iron mains some five feet in diameter to the smallest service pipe. There are also pressure

gas mains and water mains in innumerable sizes. In addition, there are hydraulic mains and power cables carrying thousands of volts, besides the ordinary telegraph, telephone, and lighting cables. As a rule, the big gas and water mains are placed under the roadway, in some places twelve and fifteen feet below the surface. The lighting and telephone cables are usually placed under the footways wherever possible. When laying down new mains under the streets to-day, many of the Councils concerned insist on the pipes being at least two feet six inches below the surface. The Commission appointed to inquire into the explosion began at the County Hall, Westminster, on December 29.

DUTCH ART OF THE GOLDEN AGE: EXALTINGS OF ENLIGHTENMENTS.

BEING AN APPRECIATION OF

"AN INTRODUCTION TO DUTCH ART." By R. H. WILENSKI.*

(PUBLISHED BY FABER AND Gwyer)

DRYDEN was emphatic: "Nothing but Nature can give a sincere pleasure; where that is not imitated 'tis grotesque painting; the fine woman ends in a fish's tail." The aphorism must have echoed soothingly in the ears of the Dutch, for there was scarce a scale of the maligned mermaid in the work of their Masters, the moiety of whom, to adapt the famous nineteenth-century gibe, may be said to have dreamed too little and portrayed too much.

The splendid exhibition just opened at the Royal Academy demonstrates; and Mr. Wilenski proves, as becomes one who is at once a worthy critic and a journalist keen to seize the psychological second. Traditional backgrounds, borrowed details, meticulous mimickings, and studio-posed figures were too frequently persistent. The reducing glass was held before life: Gerard Dou even had a ruled screen fixed to his foot and viewed his subject through it; Vermeer, our authority avows, did not disdain the mirror's adventitious aid! There were present fears for failure of craftsmanship, and it were better to quash these by virtuous than to tempt the more "horrible" imaginings!

That, however, is by the way, and will not detract in the least from the interest in the superbly detailed *œuvre*—the word is Mr. Wilenski's most grovelling slave—in the *œuvre*, then, of many an artist of the sixteenth and seventeenth centuries, and of before and after. It will, in fact, intensify the curiosity of those who see for the first time originals they have only studied through the medium of the direct reproduction or the engraving.

Curiosity: that alone should attract thousands to Burlington House. It is a trait ignorantly derided. Without it, progress would cease. At the moment, and in the connection with which we are immediately concerned, it is invaluable. As our author points out in this his admirable "Introduction to Dutch Art," Dutch art of the Golden Age he reviews is only partly represented in our most famous collections and but ill represented in the country as a whole. "The works of the Dutch Romanists," he comments—as he argues that "Rembrandt and Vermeer were not... unheralded apparitions in Dutch art, but rather the peaks, and the summit of a great mass of preparatory production"—"are almost unknown in England to-day, because the National Gallery has nothing by Cornelis of Haarlem, who was considered a much greater swell by the Haarlemers than Frans Hals; nothing by Bloemaert, whom Rubens thought a master of such importance that he made a special visit to Utrecht to see him; nothing by Lastman or Jan Pynas, the personal masters of Rembrandt; and only one subject picture, 'Christ before Caiaphas,' by Honthorst (Gerardo della Notte), whose candlelight effects influenced one aspect of Rembrandt's work."

"In the same way, the works of the Dutch painters of the picturesque are little known here now, or largely forgotten. There are a few pictures by Poelenburgh, Berchem, and Pynacker in the National Gallery, the Wallace Collection, and the Dulwich Gallery, but they are hung in inconspicuous positions or relegated to storerooms or private galleries which are only accessible to those who take the trouble to obtain permission to see them.

"Then again the pictures of the Dutch painters influenced by Poussin and Lebrun are hardly known here. The National Gallery has no pictures by Gerard de Lairesse, who stood for Poussin and the classical theory in Amsterdam in the last years of Rembrandt's life, who was painted by Rembrandt, and who described him when he died as 'a master capable of nothing but vulgar and prosaic subjects who merely achieved an effect of rottenness'; the Gallery also has only a minor work by Van der Werff, the most highly paid of all Dutch artists at the end of the seventeenth century and one whose pictures were almost unobtainable by ordinary collectors, because the Elector Palatine paid him a retaining fee for all his pictures painted during nine months of every year."

Grave, regrettable omissions! The display organised by the Anglo-Batavian Society will help to fill a few of the gaps; the book written by Mr. Wilenski will close more.

Burlington House must be visited; equally, "An Introduction to Dutch Art" should be read: the one

supplements the other. And it should be emphasised that our author is thorough, although, designedly and for sufficient reasons fully explained, he does not discuss Rembrandt's followers, numerous minor popular painters, the still-life painters, and descriptive landscape and animal paintings. The "Contents" that prefaces his volume is unchallengeable answer to any accusation of slackness! A Prologue, devoted to "Pageants and Pageant Art" and "Pageants and Pain," precedes six Parts—"Foreign Influences," covering the "Raphaellesque and Baroque Styles" (Cornelis of Haarlem, Paul Moreelse, Dirck van Baburen, Abraham Bloemaert, and Gerard Honthorst) and

"Painters of Low Life" (Adriaen Brouwer, Adriaen van Ostade, Jan Steen, Jan Miens Molenaer), and "Tableaux de Modes" (Gerard Terborch and Gabriel Metsu); "Vermeer and his Circle," comprising "Dutch Architectural Art" (Carel Fabritius, Pieter de Hooch, Samuel van Hoogstraten, and Pieter Janssens), "Vermeer of Delft," and "Vermeer's Mirrors." Signs of a task that was evidently a labour of love.

And let it be noted that while Mr. Wilenski is no niggard with facts, he does not disdain fancies. To the accepted, he adds the questioned, cautiously. Nor does he divorce the master from the masterpiece: for "human touches" bring understanding.

Thus we have the story of the limited palette evidenced by Frans Hals's "Women Guardians of the Old Men's Almshouses" and "Men Guardians of the Old Men's Almshouses," painted when he himself was in the almshouses, a victim of the bottle and a bankrupt. "Hals was over eighty when he painted them, using only white, yellow ochre, one red, charcoal black, and perhaps a little blue or green—the only colours with which, tradition has it, the almshouse supplied him."

Thus we have the story of Judith Leyster, the woman painter whose familiar "Merry Toper" belongs to the Rijks Museum, the wife of Jan Molenaer, and the reputed mistress of Rembrandt. In a volume published in Hanover, Dr. Robert Dangers has asserted that Judith "found consolation in the society of Rembrandt, whom she helped with his pictures, and by whom she became the mother of a boy represented in the picture known as 'Titus as a Child' in the Cook Collection at Richmond." Indeed, he has ranged further and assigns to her not only certain works regarded as being by Rembrandt, but works acknowledged to Frans Hals (including "The Jolly Toper" of the Cassel Gallery) and to Dou, and the Brunswick Gallery's "The Glass of Wine," which is officially credited to Vermeer of Delft! With which may be read: "Dr. Hofstede de Groot gives Rembrandt six hundred and fifty pictures (his catalogue describes a thousand), three hundred etchings, and two thousand drawings. To this he adds some seventy pictures (mentioned in old documents) that have disappeared, and another two thousand drawings that have also disappeared.... This output, though very considerable, was not a physical impossibility. Rembrandt lived to the age of sixty-three, and some of the works that survive were painted when he was twenty or younger.... It is, however, unlikely that the six hundred and fifty pictures ascribed to him were all painted entirely by his hand... he had no less than seventy known pupils whose works, while they were with him, were sold from his studio as 'Rembrandts' in accordance with the guild practice of the period.... Professor J. Van Dyke, an American student who has examined what he calls the Rembrandt snowball, ascribes to Rembrandt himself something less than fifty paintings.... He also suggests (a) that the so-called self-portraits of Rembrandt... are probably not portraits of Rembrandt at all, but portraits of his studio servant and favourite model, who posed for his pupils over a number of years, or alternatively that Rembrandt himself posed for his pupils; and (b) that the so-called 'Rembrandt's Father,' 'Rembrandt's Mother,' 'Rembrandt's Sister,' 'Saskia,' and the other alleged members of Rembrandt's family, who appear in dozens of pictures ascribed to Rembrandt, and also in pictures signed by his pupils, were also professional models who posed in the Rembrandt school."

Thus, also, we have the stories of how Lairesse stencilled designs on his extravagant clothes; of how Pieter van Laer became known as Bamboccio ("Punch") by reason of his "abnormally long legs, an abnormally long torso, and no neck," all of which he carried off by "a lively disposition and a bristling upturned moustache"; of how women—and men—made themselves "pipe-drunk" with doped tobacco; of how the dissolute Adriaen Brouwer, the "Villon of Holland," "featured" those very tobacco-drunkards, Jan Steen became an unsuccessful brewer and turned publican to keep the *openbare herbergh* seen in his "The Cabaret," Pieter de Hooch was attached to the establishment of one Justus La Grange as "painter and footman"; and of how Pot painted "Flora's Chariot of Fools"—"a satire in allegorical form of the rage for speculation in rare tulips in Holland in 1637, when as much as 13,000 gulden (£100) was paid for a single bulb called

(Continued on Page 28)

Supplement to The Illustrated London News, Jan. 5, 1929.

THE DUTCH ART EXHIBITION 1929.

Gems of the Dutch Art Exhibition at Burlington House.



"THE LAUGHING GIRL."—By VERMEER VAN DELFT (1632–1675).
(Lent by the Hon. Andrew W. Mellon, of Washington, D.C.)
(Reproduction by Courtesy of Sir Joseph Duveen)

We here offer our readers a special souvenir of the great Exhibition of Dutch Art at the Royal Academy (from January 4 to March 9), similar to that given with our issue of March 12, 1927, regarding the Flemish and Belgian Art Exhibition held at Burlington House in that year. Several of the pictures included in the present Exhibition of Dutch Art have already been reproduced in our last number (for December 29). The pictures hereinbefore mentioned as coming from the Rijksmuseum at Amsterdam and the Mauritshuis at The Hague have been lent by the Dutch Government.

AN AID TO OUR READERS IN VISITING THE DUTCH ART EXHIBITION: THE ILLUSTRATED SUPPLEMENT GIVEN WITH THIS ISSUE, CONTAINING FORTY-FOUR REPRODUCTIONS OF FAMOUS PICTURES ON VIEW AT BURLINGTON HOUSE.

Our illustrated Supplement (whose first page appears above in miniature) will, we hope, act both as a guide and an incentive to many of our readers in London to visit the great Exhibition of Dutch Art at the Royal Academy. The Supplement contains in all forty-four representations of the best pictures now on view there, including important works by Rembrandt, Frans Hals, Vermeer of Delft, Jan Steen, Ter Borch, Hobbeima, Cuyp, Ruisdael, Pieter de Hooch, J. C. Verspronck, Govert Flinck, Jacob Backer, Paul Moreelse, Barent Fabritius, Hendrick Avercamp, Aert de Gelder, Isaac van Ostade, Nicolas Maes, Gabriel Metsu, Van der Cappelle, Willem van de Velde the Younger, and the anonymous early painter known as the Master of Delft.

the 'Elsheimer Influence' (Adam Elsheimer, Pieter Lastman, and Jan Pynas); "Frans Hals and his School" (Frans Hals, the Frans Hals pupils, Judith Leyster, and Judith Leyster and Rembrandt); "Rembrandt van Ryn" ("The Rembrandt *œuvre*," "Rembrandt's Life," and "Rembrandt's Art"); "More Foreign Influences," dealing with "Picturesque Art" (Jan Both, Cornelis van Poelenburgh, Nicolas Berchem, and Adam Pynacker), "French Influences" (Gerard de Lairesse and Adriaen van der Werff, and "Picturesque Genre" (Pieter van Laer—otherwise Bamboccio—and Philips Wouwermans); "Dutch Popular Art," including "Art for the Middle Classes," "Painters of Gay Life" (Dirck Hals, W. Buytewech the Elder, H. G. Pot, A. Palamedes Stevens, W. C. Duyster, and Jacob Duck),

THE MYSTERIOUS DOSSENA ART AFFAIR: "OLD MASTERS" BY A LIVING SCULPTOR?

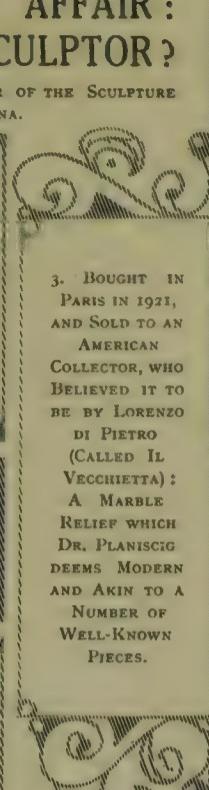
PHOTOGRAPHS REPRODUCED BY COURTESY OF DR. LEO PLANISCIG, CURATOR OF THE SCULPTURE DEPARTMENT OF THE HISTORICAL ART MUSEUM AT VIENNA.



1. BOUGHT AS A WORK BY LORENZO DI PIETRO, CALLED IL VECCHIETTA (C. 1412-1480), BUT NOW ALLEGED TO BE BY SIGNOR ALCEO DOSSENA, WHO WAS BORN AT CREMONA FIFTY YEARS AGO: A MARBLE RELIEF—SHOWING A FACE AKIN TO THAT OF THE "DONOR" IN ILLUSTRATION NO. 2.



2. SAID, BY DR. LEO PLANISCIG, TO BE A MODERN WORK, PRESUMABLY BY ALCEO DOSSENA: ST. CATHERINE AND A KNEELING DONOR (DATED 1321)—THE "DONOR" AKIN TO THE ANGEL IN NO. 1.



3. BOUGHT IN PARIS IN 1921, AND SOLD TO AN AMERICAN COLLECTOR, WHO BELIEVED IT TO BE BY LORENZO DI PIETRO (CALLED IL VECCHIETTA): A MARBLE RELIEF WHICH DR. PLANISCIG DEEMS MODERN AND AKIN TO A NUMBER OF WELL-KNOWN PIECES.



4. ACCORDING TO DR. PLANISCIG, EASILY RECOGNISABLE AS A WORK BY THE SAME HAND AS THAT WHICH WROUGHT NO. 2: A MARBLE MADONNA AND CHILD (SEE NO. 6), ATTRIBUTED TO SIMONE MARTINI (BORN IN 1283).



5. ATTRIBUTED TO DONATELLO (1386-1466), BUT QUESTIONED: A MARBLE RELIEF, THE PROFILE OF WHOSE MADONNA SHOULD BE COMPARED WITH THE ST. CATHERINE IN ILLUSTRATION NO. 2.



6. ATTRIBUTED TO GIOVANNI PISANO (END OF THIRTEENTH AND BEGINNING OF FOURTEENTH CENTURY): A MADONNA AND CHILD IN WOOD—THE HEAD OF THE CHILD LIKE THAT OF THE CHILD IN ILLUSTRATION NO. 4.

Our readers will recall that, in our issue of December 1 last, we dealt, to some extent, with that remarkable story of an alleged art swindle which has been called "The Dossena Affair." The story in question was to the effect that a Tuscan antiquary met in Rome, soon after the war, a sculptor skilled in imitating the style of Old Masters, and conspired with an art dealer to exploit his talent, without his knowledge, by selling his productions to museums and private collectors as genuine fourteenth and fifteenth-century masterpieces. It was reported later that the sculptor of the works was Signor Alceo Dossena, who was born in Cremona fifty years ago. Signor Dossena protested that he was innocent of fraud. It was only recently, he said, that his own suspicions had been aroused. A telegram from Rome (dated December 12) stated that the first phase of the suit instituted by the sculptor, Signor Dossena, against antique dealers had been before the Courts on that day. Signor Dossena claimed some £14,000, as payment for statues in imitation of mediæval masters delivered by him. His contention was that he did not forge antiques, but that the dealers, without his knowledge, had sold his works as authentic masterpieces by Donatello, Pisano, and others. The trial was adjourned until January 10, when the defendants were to state their case. Meantime, we are able to reproduce the above illustrations of works which have been investigated by Dr. Leo Planiscig, the Curator of the Sculpture [Continued opposite.]



7. ATTRIBUTED TO MINO DA FIESOLE (SECOND HALF OF FIFTEENTH CENTURY): A NUN'S TOMB (ALLEGED TO BE A "FAKE") WHOSE NUN HAS A FACE AKIN TO THAT OF THE ST. ANN IN ILLUSTRATION NO. 5.

Department of the Historical Art Museum at Vienna, an expert who has been studying "faked" works of art for some eight years. Dr. Planiscig says of the particular illustrations here given that, although he has been laughed at, he sticks to his opinion that the relief shown in Illustration No. 1 is modern; and that the St. Catherine and kneeling "Donor" (No. 2) is by the same hand as the Madonna and Child shown in No. 4; and he points out, further, that the profile of the angel in No. 1 is very like that of the "Donor" in No. 2. The relief seen in No. 3 he also believes to be modern. With regard to No. 4, he says that the head of the child should be compared with that of the child in No. 6. As to the group in No. 5, he writes: "Note the profile of the Madonna and compare it with the profile of the St. Catherine in No. 2. Between these two there would be at least one hundred years. In the case of No. 6, which shows a Madonna and Child in wood, he considers that the head of the child is identical with that of the child seen in No. 4. The tomb seen in No. 7 was offered to the Historical Art Museum at Vienna in 1922, but was refused. Dr. Planiscig describes it as follows: 'Copy of Mino da Fiesole (second half of the fifteenth century), 'Tomb of the Nun Maria Catherina de Sabello'—partly copied from a genuine tomb by Mino in S. Maria sopra Minerva, in Rome.' The face of the nun is similar to that of the St. Ann in the so-called Donatello illustrated in No. 5."

The World of the Kinema.

By MICHAEL ORME.



"TWO LOVERS," AT THE TIVOLI.

I THINK it is a mistake to have changed the name of Baroness Orczy's novel for screen purposes. Possibly those responsible felt that "Two Lovers"—especially when the two happened to be Ronald Colman and Vilma Banky—would have a greater "publicity" value than "Leatherface." Be that as it may, the original title fits the story, and the new one does not. For this is a tale of plot and counter-plot in the stirring days of Spanish dominion in Flanders. And through

actress. Tender and passionate, self-sacrificing yet determined, she is an appealing figure of beauty and grace from beginning to end. It is rumoured that "Two Lovers" is the last picture in which she and Mr. Ronald Colman will play together. If this is the case, it should set yet another seal upon the popularity of their joint work. I have before now commented upon the peculiar grace of Miss Banky's movements; there is a delicacy and poise in some of her attitudes that recall Meredith's graphic lines—

"Swifter she seems in her stay than in her flight." She is, I think, one of the least restless actresses we have had upon the screen; her movements have a flow and rhythm that is as rare as it is delightful. I feel I should like to see her in a "dancing" part. The Tivoli management have done well to put this film into their programme at this particular season of the year, when family visits to the kinema are the order of the day. It is a seasonable entertainment, well worth seeing.

"ON TRIAL."

The steady improvement in the quality of the "talking films" so far submitted to the London public is significant. Faults and limitations noted in the earliest examples are no longer apparent in some cases, less apparent in others, and this elimination of defects in so short a space of time proves the determination of the film-makers to push the reproduction of

the human voice as far as possible towards perfection. It would be idle not to recognise the claims of such a film as "On Trial." Putting aside the Al Jolson pictures, which depend entirely on the personality of the American comedian and his appeal to his admirers, the first important "all-talking" film to come to London was "The Terror." This screen adaptation of Edgar Wallace's mystery melodrama appeared at the Piccadilly not so very long ago—a matter of months only—yet the difference between it and the present *pièce de résistance* at the same theatre is amazing. "The Terror" fell far short of the original stage version. The spoken dialogue held up the action. It came to grips only in its silent moments. Whilst the actual achievement of sound production and synchronisation is still sensational enough to secure a certain degree of success for any of its manifestations, "The Terror" would have been a definitely better film without its "talking" effects, for the ponderous delivery of commonplaces only served to show up the artificiality of an obvious "thriller."

"On Trial" marks, as I have said, a huge stride in this business of the talking film, and in no respect is the advance more remarkable than in the pace of the spoken dialogue. There is now no slowing up of speech in order to synchronise it with gesture, not because the camera has altered its demands on the actor, but because the producer is learning how to select the right material. The stage play by Elmer Rice, which was seen here a good many years ago, is eminently suited to screen purposes. A man is being tried for the murder of his friend and benefactor, to whom this man, Strickland, had just returned a large sum of money. The money is missing from the safe, Strickland is discovered by the murdered man's wife with a revolver in his hand, whilst his so-called "accomplice" escapes. The man admits

himself guilty of the shooting of his friend, but refuses to put up any sort of defence or to discuss his motives. It is plain to us and to his brilliant young counsel that he is shielding someone. Witness after witness occupies the stand, and in a series of "flash-backs" their several stories are revealed to us. The net tightens, the real thief is traced, and is suddenly reduced from a nonchalant, somewhat superior witness to a pitiful craven clamouring for mercy. Strickland is acquitted on the basis of the unwritten law, for the man he shot was the seducer of his, Strickland's, wife.

There is here the opportunity for the reconstruction of all the traffic of the American Court of Law, with its extraordinarily personal and occasionally sentimental note. Side by side with this we get the rapid action of the "flash-backs"—the theft, the murder, the dramatic confession of Strickland's wife. Thus the more measured speeches of the trial scenes in no way hold up the swifter movement of the drama itself. It may be argued that the business of the Court—the examination of a juryman, the deliberations of the jury, the interpolations of the judge—have nothing to do with the actual story. But it is here that the producer shows his skill. All these little scenes, embracing a single figure or a couple of speakers, at most a small group, are far more effective than a larger *ensemble*, wherein we lose the direction of sound, and it is by means of these "side-lights" that the atmosphere is created, the suspense sustained. In the "flash-backs" dialogue and action are well balanced and handled in such a manner as to interfere as little as possible with each other.

Much, then, has been gained on the side of the talking film. Its power of illusion has been proved and has to be admitted. On the other hand, it still remains a fatiguing form of entertainment, involving as it does the continual "close-ups" of speakers, and one in which the artist exercises far less magnetism than in the silent film. Is this only a question of vocal timbre? I doubt it. Certainly Pauline Frederick, who plays the tragic rôle of the widow, has a quality of voice that does not register well. The sound-projector apparently plays havoc with its deep notes. But, apart from this drawback, Miss Frederick seems to have lost her bearings between the needs of the camera and the spoken dialogue. She is unconvincing, *poseuse*. We see the machinery of her acting, not the results. Lois Wilson, as the accused man's wife, and Bert Lyttel, as Strickland, do much better. Both have the necessary resonance of voice, both deal with their respective parts as simply, and therefore as sincerely, as possible. The easiest and most effective tasks fall to the various officers of the Court—the judge, the two counsel, the minor officials. Theirs is the method of the orator, and the orator is still the best exponent of the talking film.



"MR. PICKWICK," AT THE HAYMARKET THEATRE: THE SHOOTING PARTY—(IN FOREGROUND) CHARLES LAUGHTON AS MR. PICKWICK (DRUNK IN THE WHEELBARROW) AND ELIOT MAKEHAM AS SAM WELLER; (IN BACKGROUND, LEFT TO RIGHT) WALLACE DOUGLAS AS THE GAMEKEEPER'S BOY, AMBROSE MANNING AS MR. WARDLE, EUGENE LEAHY AS THE GAMEKEEPER, HAROLD SCOTT AS MR. WINKLE, AND LAMONT DICKSON AS MR. TUPMAN.

it all moves the mysterious, adventuring figure of the man in the leather mask—devoted and unidentified adherent of the Prince of Orange. But the love-story, though it is most charmingly played and developed, is in reality subservient to the main theme.

For those who have a liking for "costume" films—and I believe their number is greater than is generally admitted—it would be hard to find a more satisfying and intriguing entertainment than this new picture at the Tivoli. Though the end is always a foregone conclusion, and we have seen most of the incidents in one form or another times without end before upon the screen, the whole thing goes with a swiftness and compactness of action that hold our interest, in spite of the fact that "I told you so" is the inevitable mental comment on each climax. A good deal of the credit for this is due to the skill of the director, Mr. Fred Niblo, who also deserves praise for a particularly effective use of technique in the scenes in which the members of "The Council of Blood" press round the trembling Lenora—Flower of Spain—in order to secure her unwilling consent to marriage with the Burgomaster's son. The panorama of faces round the terrified girl, changing to the backs of the group as they crowd upon her until she collapses in helpless, terrified surrender, is a little master-stroke of production.

Apart from the two principals, Mr. Noah Beery contributes a striking study of the villainous Duke of Alva. If his portrait is at times somewhat over-drawn, he never leaves his audience in any doubt as to the sinister schemes that underlie his seeming conciliatory attitude towards the resentful inhabitants of the conquered town of Ghent, and it is only occasionally that he reminds us more of a modern American crook than a Spanish grandee of the Middle Ages. But it is, of course, Mr. Ronald Colman who is the real pivot of the whole film, and for him one can but use that overworked—and sometimes misapplied—word, "fascinating." In his lithe grace as the masked conspirator, his air of resigned self-sacrifice as the "impounded" bridegroom of an unknown bride, his devil-may-care nonchalance in the most trying circumstances, his chivalry and tenderness when love for the unknown swiftly sets its mark upon him, he is entirely charming. And I fancy that feminine hearts of young and old alike will beat faster, and a little flutteringly, as they watch his hazardous progress through plots and fights and treachery to the final consummation of happiness.

Miss Vilma Banky has a part that gives full scope for the exercise of her undoubted qualities as an



THE FLEET PRISON SCENE IN "MR. PICKWICK," AT THE HAYMARKET: (L. TO R.) DORICE FORDRED AS MARY, ELIOT MAKEHAM AS SAM WELLER, J. HUBERT LESLIE AS MR. PERKER, AMBROSE MANNING (BEHIND) AS MR. WARDLE, CHARLES LAUGHTON AS MR. PICKWICK, MADELEINE CARROLL AS ARABELLA, AND HAROLD SCOTT AS MR. WINKLE.

The dramatised scenes from "Pickwick," at the Haymarket, arranged by Cosmo Hamilton and Frank C. Reilly, while naturally not comprehensive, have admirably captured the spirit of the immortal book, and the characters are delightfully interpreted, especially that of Pickwick himself by Mr. Charles Laughton. Including as it does the Dickensian Christmas party at Dingley Dell, the stage version provides an ideal entertainment for the present season. Our photograph of the Fleet Prison scene shows Mr. Pickwick being congratulated on his approaching departure, and bestowing his blessing on the penitent Mr. Winkle and his bride, Arabella Allen, after their marriage.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

SIR WILLIAM MAXWELL.
The well-known war correspondent. Died on December 23 at the age of sixty-six. Was in the march to Khartoum. In the War was a correspondent, and then in Secret Service.



**Lt.-Gen.
SIR M. F.
RIMINGTON.**
The famous cavalry leader. Died, Dec. 19, aged 70. Organised Rimington's Guides in South African War.

MICHAEL STACY AUMONIER.
Well-known writer of short stories and novels and formerly painter and society entertainer. Died in Switzerland at the age of 41.



**MR. E. B.
NOEL.**
Secretary to Queen's Club. Died, Dec. 22, aged 49. A former rackets champion. Directed the sporting Department of the "Times."

**CAPT.
MAXWELL B.
SAYER, R.N.R.**
Captain Superintendent of the training-ship "Worcester." Died on December 24, aged fifty-four, after an accident at Southampton Docks.



**SIR CHARLES
METCALFE.**
Railway engineer. As the "Times" put it: "Translated Rhodes's dreams . . . into practical terms of steel rails and traffic receipts." Died, December 29; aged seventy-five.

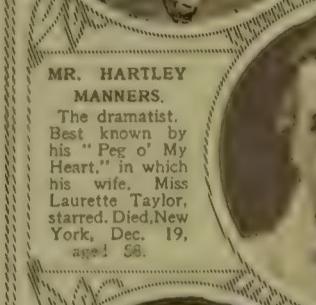


THE DAUGHTER OF THE EMPEROR AND EMPRESS OF JAPAN : PRINCESS SHIGEKO (JERUNOMIYA) PHOTOGRAPHED ON HER THIRD BIRTHDAY.

The little Princess was born on December 6, 1925.



**MR. W. M.
WROUGHTON.**
Killed as the result of a fall while hunting with the Belvoir on December 29. He was born on September 24, 1850. He was Master of the Pytchley from 1894 until 1902.



**MR. HARTLEY
MANNERS.**
The dramatist. Best known by his "Peg o' My Heart," in which his wife, Miss Laurette Taylor, starred. Died, New York, Dec. 19, aged 58.



**PROFESSOR
E. SCHWARZ.**
Advocate of immigration schemes for the Kalahari Desert. Professor of Geology, Rhodes University College. Died, Dec. 19, aged 55.



**MR. BEN
SPOOR, M.P.**
Labour member for Bishop Auckland. Died Dec. 22, at the age of fifty. Formerly an engineer. Chief Labour Whip, 1924.



**CAPT. SIR
JAMES R. RAE.**
The well-known master mariner in the service of the City Line. Knocked down and killed by a motor omnibus on December 29, in Saltcoats. K.B.E., 1920.



**SIR P.
STEWART-BAM.**
Did much to encourage inter-imperial relations. Died on December 20 at the age of fifty-nine. Founder and first Chairman of the South African National Union.



LORD LAMOURNE.
The first Baron—formerly Col. Mark Lockwood. Died on December 26, at the age of eighty-one. For years Chairman of the Kitchen Committee, House of Commons. Well known as an animal-lover and a practical horticulturist.



MARSHAL COUNT LUIGI CADORNA
Commanded the Italian forces from 1914 until Caporetto. Created his country's Great War Army. Made a Marshal in 1924. A fine soldier of great will and tenacity. Died at Bordighera on December 21, at the age of seventy-eight.



THE DAUGHTER OF THE HEIR TO THE BELGIAN THRONE : PRINCESS JOSEPHINE CHARLOTTE, ONLY CHILD OF THE DUKE AND DUCHESS OF BRABANT. Princess Josephine was born on October 11, 1927. The marriage of her father, Prince Leopold Duke of Brabant, and her mother, the former Princess Astrid of Sweden, took place on November 4, 1926.



THE WRECKED STATUES OF HAT-SHEPSUT.

NEWLY FOUND RELICS OF ANCIENT EGYPTIAN VANDALISM WHICH HAS MODERN PARALLELS IN THE DESTRUCTION OF STATUES OF CHARLES I AND GEORGE III.

By H. E. WINLOCK, Director of the Metropolitan Museum of Art (New York) Excavations at Thebes. (See Illustrations opposite.)

The following article is an abridgment, made by courtesy of the Metropolitan Museum of Art, New York, from its current "Bulletin," describing the remarkable results of last season's excavations at Thebes by the Museum's Egyptian Expedition. Mr. Winlock begins by describing a so-called "quarry," or hollow, beside the Temple of Hat-shepsut, used as a dump for rubbish during excavations in 1893, and how, in the 1926-7 season, it had been established that there was a line of broken statues just over the edge of the quarry, beginning near the Temple. This formed the starting point for the new diggings. Mr. Winlock then continues:

THE sketch of Hat-shepsut's career in our last report told how it happened that her statues came to be broken up and buried in the quarry outside of her temple at Deir el Bahri. When King Thut-mose II. died, about 1501 B.C., his place was taken upon the throne of Egypt by his little son, Thut-mose III., and the regency was intrusted to his widow, Queen Hat-shepsut. Hat-shepsut was the daughter of King Thut-mose I.; she was the step-sister as well as the widow of Thut-mose II., and she was not only the stepmother and aunt, but the mother-in-law as well, of Thut-mose III., through his marriage with her daughter, Nefru-Re. And when to all these complicated connections with the throne, she added an indomitable character and an ambitious following among the Theban courtiers, it is not surprising to find that, instead of surrendering her regency when Thut-mose III. came of age, Hat-shepsut usurped the titles of a sovereign ruler of Egypt. She claimed to have been declared heir to the kingdom during the lifetime of her father, Thut-mose I., and immediately set about building a temple at Deir el Bahri where she and her father were to be worshipped together.

For twelve years at least Ma-ka-Re Hat-shepsut was the ruler of Egypt, with Thut-mose III. leading as shadowy an existence as a Japanese Mikado under the Shogunate. And then, in 1479 B.C., she died. Immediately the name of the usurper was expunged from the official chronicles, and Thut-mose III. decreed that every mention of her and every portrait of her should be erased from all visible monuments. Above all, her temple in Deir el Bahri was turned over to the wreckers. The structure itself might not be destroyed because it was dedicated to the god Amun, but her name and her portraits were obliterated from all the walls, and her statues were hurled down and taken away bodily for destruction and burial in every convenient waste space and hollow outside the sacred precincts.

Whenever we told the visitors to our excavations the tale of the destruction of the statues of Hat-shepsut, we could see complacent little smiles at what they, with their mature, modern culture, seemed to consider the childishness of the ancient Egyptian. And yet, every once in a while modern man has taken a little fling at inanimate things quite in the spirit of Thut-mose III. Perhaps it is not altogether fair to go so far back as to cite the vicissitudes of the statue of Charles I. at the head of Whitehall in London—sold for junk by Parliament under the Commonwealth, and bought by an individual who was astute enough to keep it intact until he could sell it back to Charles II. at the Restoration. More nearly in the spirit of the successor of Hat-shepsut was the affair of the statue of George III. in Bowling Green in New York. Not only was it torn down on the night of July 9, 1776, but, to add injury to insult in a way to have delighted the heart of an ancient Egyptian, the lead of which it was made was cast into bullets to shoot at King George's soldiers. Still nearer our own day was the case of the name of "Jefferson Davis, Secretary of War," chiselled off the Washington aqueduct when he became President of the Confederacy. That was, I believe,

as official an act of the Federal Government as the erasures in Deir el Bahri were of King Thut-mose III. And finally, even during this last war, the names of everything from Hamburger steaks to royal families were altered in a fervent desire to suppress memories of the enemy, and it was nothing short of a triumph of emotional suppression when the authorities in Washington merely took the statue of Frederick the Great from the terrace of the War College and put it down cellar, instead of converting it into brass shell fuses. Perhaps we are getting a little tamer than Thut-mose III.—but we can hardly pretend yet that his actions are entirely incomprehensible to us, when we find him destroying the statues of his mother-in-law.

Our discovery of this cache of broken statues at Deir el Bahri promised to be of prime importance. Of course it could not be comparable to the great cache of Karnak, where the statues of that enormous fane had been buried after the Persian conquest. There, in one hole, had been unearthed sculpture which had accumulated throughout the fifteen centuries from the Middle Kingdom to the Saite Period. In our find the statues would all be of one date, and, in fact, of one person—Queen Hat-shepsut—but in that very fact would lie a certain interest. Deir el Bahri Temple had been planned by one man, the architect Sen-en-Mut, and it had been built in one operation with its sculpture an integral part of its design. Even if we could not recover all of its statues and its sphinxes, we stood an excellent chance of finding the greater part of them, and thus of being able to reconstruct Sen-en-Mut's scheme in its entirety. Furthermore, even if those statues which we might find should be broken, the breaks would be clean, and easily repaired, and, thanks to their having been buried while they were still new, many of them would still retain their colouring. . . .

The amount of destruction to which the original wreckers had subjected Hat-shepsut's portraits varies a good deal. Always the uræus—the symbol of kingship—was battered away. Sometimes the face was almost totally destroyed, and at other times only the eyes were pecked out and the nose knocked off. Occasionally, with a smaller statue, they were content merely to break the head off without bothering to damage the features at all. On the whole, the damage is not so disfiguring as it might have been. The two standing statues could be reassembled almost entire except for their bases. One of the colossal kneeling statues lacks only the base and the two hands (Fig. 7). We have a good deal of the face which was not placed when the photograph was taken for fear of crushing it with the great weight of the head. The wreckers had built a fire on it which had left it in a very precarious state, but with care it can be restored when it is once safe in a museum.

In one respect the mutilation and the burial of these statues have actually worked for their preservation. They were not more than five years old at the time of their removal. They had not been exposed long enough to the elements to become weather-beaten, and their early burial served in many cases to preserve their paint almost intact.

Possibly the reader to whom the story of Hat-shepsut is unfamiliar will be somewhat puzzled at the mention of a beard (see opposite page), and at the virile cast to some of these portraits. Now and then we have found heads which can be taken without much question as being feminine (Fig. 3), while other statues are uncompromisingly masculine. The explanation lies in Hat-shepsut's ambiguous position. A woman could not be sovereign of Egypt, and if she attempted to usurp the position she must hide her sex from posterity, even if she could not hide it from her contemporaries. It is a commonplace to the student of Egyptian history, therefore, that Hat-shepsut was represented as a king. To the student of Egyptian history our identification of these statues will cause no surprise, and in many cases the inscriptions on them can leave no doubt. Throughout the temple portraits of the founder were on every hand.

Deir el Bahri Temple was not only a shrine of the god Amun; it was, in addition, intended as the temple where the dead Hat-shepsut would receive her provisions for eternity. Dead, she was one with the god Osiris, and hence it was appropriate that she should appear in Osirian guise as a mummy, holding in her hands the crook and flail which Osiris carried. In such guise we have found her portraits continually, and our workroom shelves are stocked with fragments of every description, all of the most brilliantly painted limestone.



FIG. 1. THE EGYPTIAN QUEEN REGENT WHO WAS AT ONCE STEPMOTHER, AUNT, AND MOTHER-IN-LAW OF THUT-MOSE III.: A RECONSTRUCTION OF A COLOSSAL OSIRIDE STATUE OF QUEEN HAT-SHEPSUT AT THE SOUTH-EAST CORNER OF HER TEMPLE AT DEIR EL BAHRI—A DRAWING THAT SHOWS ITS GREAT SIZE COMPARED WITH A MAN (ON LEFT).

"Finally (writes Mr. Winlock), we have found fragments of two gigantic limestone Osiride statues which stood about 23 ft. 9½ in." After describing how they were pieced together and the place of the statues in the temple was located, he continues: "We were then in a position not only to draw the statue as it once looked (Fig. 1), but actually to request the Service des Antiquités to re-erect it, and to supply the missing parts in new stonework where necessary."

Photograph by Courtesy of the Metropolitan Museum of Art (New York).



FIG. 2. RELICS OF THE DESECRATION OF A USURPING EGYPTIAN QUEEN'S IMAGES OVER 3400 YEARS AGO: FRAGMENTS OF STATUES OF QUEEN HAT-SHEPSUT, BROKEN AND BURIED ON HER DEATH IN 1479 B.C., RECENTLY FOUND IN A "QUARRY" AT DEIR EL BAHRI.

"A little east of the tomb of Sen-en-Mut there was a pocket in the quarry floor into which had been swept a miscellaneous pile of mixed pieces of statues (Fig. 2). (They included) part of a small kneeling granite statue, and several pieces of a colossal one similar to Fig. 7 (opposite page); the head of a gigantic painted sandstone sphinx and fragments of a small one of limestone; the big Osiride head in Fig. 4, and two standing granite statues (one shown in Fig. 6)."

Photograph by Courtesy of the Metropolitan Museum of Art (New York).

AN EGYPTIAN "EMPEROR DOWAGER": HAT-SHEPSUT'S OFFICIAL BEARD.



FIG. 3. WITH EYES PAINTED AND HEAD-BAND PICKED OUT IN GOLDEN YELLOW: THE HEAD OF A LIFE-SIZE STATUE OF HAT-SHEPSUT IN RED GRANITE.



FIG. 4. AN OSIRIDE HEAD OF HAT-SHEPSUT IN LIMESTONE: FRAGMENT IN FIG. 1 (OPPOSITE PAGE).



FIG. 5. BEARDED, AND WITH EYES, HEAD-BAND, AND BEARD BRILLIANTLY COLOURED: A COLOSSAL SPHINX HEAD OF HAT-SHEPSUT, IN RED GRANITE.



FIG. 6. WITH THE CONVENTIONAL ROYAL BEARD: A RED GRANITE STATUE OF QUEEN HAT-SHEPSUT PIECED TOGETHER FROM FRAGMENTS (IN FIG. 1).



FIG. 7. A STATUE (LEFT) WHICH WRECKERS OF THE TEMPLE (IN 1479 B.C.) DAMAGED BY BUILDING A FIRE ON IT: A LARGE KNEELING FIGURE OF HAT-SHEPSUT IN RED GRANITE, LACKING ONLY THE BASE, THE HANDS, AND PART OF THE FACE; WITH ANOTHER KNEELING STATUE.

Queen Hat-shepsut's personality and career, as described by Mr. H. E. Winlock in his article opposite, suggest an ancient Egyptian prototype of the late Empress Dowager of China. Mr. Winlock explains why Hat-shepsut is often represented with a beard. He also points out that on many of her statues the original paint has been preserved. "We are able, therefore," he writes, "to appreciate exactly what the Egyptian felt was the proper function of colour in statuary. We see common limestone and sandstone completely painted so that nowhere is the material left visible. We see the hard, marble-like limestone and the black and red granites valued for their own natural textures and colours, with paint applied only sparingly and then only to emphasise certain features. Sometimes only the eyes were accented with the idea of fixing the expression of the faces. In another case not only were the eyes painted but the band of the head-kerchief was picked out in golden yellow (Fig. 3). In still another case the eyes, the beard, and the entire head-kerchief were brilliantly coloured, while the body was left in the rich red tone of the polished stone."

The example here referred to is illustrated above in Fig. 5.

PHOTOGRAPHS BY COURTESY OF THE METROPOLITAN MUSEUM OF ART (NEW YORK).

THE ECSTASY OF SPEED IN A WINTER PARADISE. A "BOB" RUN IN A GLORIOUS ALPINE SETTING.

PHOTOGRAPH BY COURTESY OF THE SWISS FEDERAL RAILWAYS.



WINTER SPORT IN IDEAL SURROUNDINGS: "BOBBING" AMID A BEAUTIFUL ALPINE PANORAMA, WITH THE DENT DU MIDI TOWERING IN THE DISTANCE.

The votaries of winter sport increase and multiply year by year, and Switzerland is justly regarded as their paradise. This season the snow has been more satisfactory than last winter, and skating and other ice sports have gone on merrily as usual. Our photograph is typical of the joys of bob-sleighing, or "bobbing," as it is generally called, at a time when snow conditions are good. The particular bob-run seen in the picture is that at Les Avants, which

is situated over 3000 ft. above Montreux on the Lake of Geneva. Les Avants is a favourite place for English visitors, and a delightful resort both in winter and summer. There are skating and curling rinks, and, with a normal snowfall, bobbing and tobogganning can be done from Souloup, which is reached by a funicular railway. From Les Avants there is a glorious view over the lake, and in early summer it is famous for its fields of narcissi.

N.B.—Special Supplement: *Gems of the Dutch Art Exhibition at the Royal Academy inserted here.*

BOOKS OF THE DAY.

IN making my

on to the stage of 1929, I take my cue from a book presented to me on an occasion that has since receded into ancient journalistic history—the feast of Yule, 1928. I am not reviewing this book (it is one of those rare and priceless volumes which I can enjoy without having to appraise), but merely quoting it because it happens to provide an unexpected topical allusion. It is "THE OXFORD BOOK OF REGENCY VERSE," and in the very first poem—an extract entitled, "In Search of the Picturesque," from "The Tour of Dr. Syntax, 1812," by William Combe—I find these lines—

The Flemish painters all surpass
In making pictures smooth as glass:
In Cuyp's best works there's pretty painting:
But the bold *picturesque* is wanting.

The distinction between Flemish and Dutch art is here apparently disregarded, for Cuyp was a Dordrecht man. Combe puts his own ideas of art thus:

The first, the middle, and the last,
In *picturesque* is bold contrast;
And painting has no nobler use
Than this grand object to produce.

Without trenching on this thorny ground, it occurs to me that it might be interesting to collectors to gather together poems and verse passages about painting and other arts. If it has not already been done, I present the idea (as a New Year gift) to the compilers of anthologies. One volume might be, for instance, "Poetry on Pottery," beginning with the "Ode on a Grecian Urn"; and so on.

Whatever else the New Year may bring, to us in London it has already brought one boon that makes for the comity of nations—namely, the Dutch Art Exhibition, at the Royal Academy, where the work of Albert Cuyp figures among other "pretty painting" by his celebrated compatriots. Nor is it entirely confined to pictures. There are exhibits, I believe, akin to those illustrated and described in "OLD SILVER OF EUROPE AND AMERICA." From Early Times to the Nineteenth Century. By E. Alfred Jones, author of "The Gold and Silver of Windsor Castle," "The Old Plate of the Cambridge Colleges," and "The Old Silver of the American Churches." With Ninety-six Plates (Batsford; 35s.). This is a beautifully illustrated work of connoisseurship that will be indispensable to the collector. "Within these pages," says the author, "an attempt has been made to compile, for the first time in any language, a brief historical account of the old domestic silver of Europe and America." The book is timely in view of the recent exhibition of college silver at Oxford and the forthcoming one to be held this year at Seaford House, Belgrave Square, in aid of Queen Charlotte's Hospital.

Visitors to Burlington House will find much that appeals to them in this volume. "The development of Dutch silver," says the author, "and its several interesting and characteristic household vessels, especially those contemporaneous with the great school of painting in the seventeenth century, has been traced, and the names of the more prominent silversmiths mentioned." In the chapter on the old silver of Holland there is a direct reference to its representation in Dutch painting. "The history (we read) has been lost of the tall vase-shaped silver ewer and basin to which Gerard Dou devoted a whole picture with his usual minute finish, now in the Louvre. The same vessels are repeated in his picture, 'La Trompette,' in the same gallery. Terborch shows a graceful vase-shaped ewer on a basin in one of his best pictures, in Buckingham Palace."

Silver cups, bearing scenes of their exploits, were popular gifts to Dutch naval heroes, and one of them, presented to Admiral de Ruyter—the Dutch Nelson—commemorates a certain expedition up the Thames, in 1667, with a less benevolent purpose than that of the Batavian liners, with escorting torpedo-boats, which recently brought across the North Sea a precious cargo of masterpieces. De Ruyter's portrait, Mr. Jones mentions, "was painted no fewer than nine times by one artist alone, Ferdinand Bol."

Dutch silver, of course, has associations with our own Royal House. "Dutchman as was William III. (writes Mr. Jones), it cannot be certain that any of the few pieces of Dutch silver at Windsor Castle belonged to him. In fact, two historical vessels, a rose-water dish and ewer of characteristically Dutch forms, which had belonged to the

ill-fated Elizabeth, Queen of Bohemia, were purchased by George IV. They were made at The Hague about 1650 during her exile in Holland. . . . Historically interesting is the flagon wrought at The Hague about 1675, in the Chapel of Corpus Christi College, Cambridge, the gift of William Stanley, Master of the College, and previously tutor to the Princess of Orange, wife of William III. of England."

Though I am now writing mainly of Holland, I must emphasise the fact that Mr. Jones treats also of the silver ware made in more than a score of other countries, our own included. His allusions to the King that Holland gave us, in the person of Charles the First's grandson, bring me to an important work in royal biography by a writer whose pen is steeped in the colour and romance of history. I refer to "WILLIAM PRINCE OF ORANGE" (afterwards King of England). Being an Account of his Early Life up to his Twenty-Fourth Year. By Marjorie Bowen. Illustrated (Lane; and Dodd Mead and Co., New York; 18s.). Miss

pleased with a watch or a new microscope, giving Huygens commissions to buy tapestry and busts, to view pictures—Rubens and Van Dycks—with the idea of purchasing them on his behalf."

Dutch painting of the seventeenth century (which definitely abandoned the religious subjects of earlier ages for scenes of domestic life) occupies its particular niche in a small work that discusses suggestively a very big subject—"ART IN THE LIFE OF MANKIND." A Survey of its Achievements from the Earliest Times. By Allen W. Seaby, Professor of Fine Art in the University of Reading. With numerous illustrations (Batsford; Two Vols.; 5s. each). The first volume presents "a general view of art: its nature, meaning, principles, and appreciation"; while the second discusses art in ancient times: prehistoric, Sumerian, Egyptian, Babylonian, Assyrian, and Aegean. The author's purpose is educational, and he urges that art, "the most ancient and potent of man's activities," should cease to be, in our universities, "the Cinderella of the academic family of studies." Young people of to-day, he points out, are asking: "What is art? How can one appreciate it? How is one to distinguish between good and bad art? Is the study of the art of the past of any use in aiding one to enjoy present-day art?" To these and kindred questions his little books provide a reply that, if necessarily concise, is both far-reaching and provocative of further inquiry.

Art is an elastic term; and if it be true, as Professor Seaby says, that art is the oldest of man's activities, the definition must be stretched to include the devising of primitive weapons and tools for providing food and shelter, and the manufacture of rudimentary clothing and domestic utensils. In this mechanical sense, an explanation of human art from its beginnings is also presented, on original lines, by a gentleman with a Dutch name who, like William III., is highly proficient in English. The book in question is "MULTIPLEX MAN." Or, The Story of Survival Through Invention. By Hendrik Willem Van Loon, author of "The Story of Mankind." With numerous Drawings by the Author (Cape; 10s. 6d.).

This book is not only an anthropological study written in colloquial language, but an effort towards the elimination of war. "I have tried to show," writes Mr. Van Loon, "how certain things happened . . . and along which lines we may hope for the ultimate emancipation of mankind from that cruel tyranny which for so many hundreds of thousands of years has turned this earth into a shambles." And again: "I want to tell you of those basic and elementary inventions which, curiously enough, only one sort of mammal seems ever to have been able to devise, and which gave that particular species . . . such absolute pre-eminence that nothing will ever be able to shake it unless man, in his folly and greed, continues his present policy of violence and warfare." Finally, the author declares that the underlying philosophy of his book is one of hope and optimism, and that "it shows us man still at the beginning of his career as a reasonable being."

In conclusion, I can recommend some attractive books akin to those named above. In the technical arts we have Carl Köhler's delightful and abundantly illustrated "HISTORY OF COSTUME" (Harrap; 18s.); Mr. Joseph Thorp's "DESIGN IN MODERN PRINTING," copiously illustrated (Benn; 10s. 6d.); and "THE ART AND CRAFT OF LEATHER-WORK." By Cécile Francis-Lewis. With 164 Illustrations (Seeley, Service; 10s. 6d.). Modern questions, political and moral, are discussed in "1918 TO 1928: A SHORT HISTORY OF THE WORLD." By C. Delisle Burns (Gollancz; 16s.), and "AN ANALYSIS OF LIFE." By Harold Clunn (Simpkin Marshall; 5s.), "an independent enquiry into the leading problems which confront mankind." Education, past and present, claims three notable additions to its literature. One is "THE UNDERGRADUATE." From Dr. Christopher Wordsworth's "SOCIAL LIFE AT THE ENGLISH UNIVERSITIES IN THE EIGHTEENTH CENTURY." Revised, abridged, and rearranged, with an Introduction. By R. Brimley Johnson. With 26 Illustrations (Stanley Paul; 18s.); "THE NEW UNIVERSITIES." By H. G. G. Herklots (Benn; 6s.); contains criticism of value to all concerned in a great educational movement. "CREATIVE EDUCATION AT AN ENGLISH SCHOOL." By J. Howard Whitehouse. Illustrated (Cambridge University Press; 16s.), describes the training at Bembridge, where art of every sort (including drawing, painting, printing, and boat-building) holds an honoured place in the curriculum. C. E. B.

Bowen gives a masterly picture of the political atmosphere, with its intrigues and conflicting ambitions, amid which he was born and reared; of the development of his military genius; and of his struggle against Louis XIV. on behalf of the liberties of Europe. The present book takes the career of William III. to his capture of Bonn in 1673, and Miss Bowen hopes to complete his life-story in two subsequent volumes.

William seems early to have been a patron of art. When he was only fourteen (in 1664), "he had begun to spend money on pictures, statues, and fine furniture," and he was, "like all the Princes of his time, keenly interested in architecture and gardening, in sculpture and painting." It was an age of lavish decoration in royal and patrician houses, and "those superb canvases, where the material joys of life, the small, costly luxuries of every day, were given immortality, hung on many walls." Six years later we hear of William still evincing these artistic tastes even amid the rigours of a campaign against the French, as recorded in the diary of his secretary, Constantine Huygens. "Dominant above all," writes Miss Bowen, summarising this record, was "the figure of the young Prince, by turns cheerful and melancholic, telling and listening to the good stories with the rest, interested in the little drawings that Huygens made of towns and landscapes through which they passed,

THE "KNIGHT VOLANT'S" STEED IN THE KABUL
AIR RESCUES : A TROOP-CARRIER.



THE TYPE OF AEROPLANE USED BY THE ROYAL AIR FORCE IN THE GALLANT RESCUES OF BRITISH AND OTHER WOMEN AND CHILDREN FROM KABUL: A VICKERS "VICTORIA" TROOP-CARRIER OF THE KIND WHICH CONVEYED PARTIES OF REFUGEES, OVER SNOW-CLAD MOUNTAIN RANGES OF THE KHYBER, TO SAFETY AT PESHAWAR ACROSS THE INDIAN FRONTIER.



THE SPACIOUS INTERIOR OF A VICKERS "VICTORIA" TROOP-CARRIER, ORIGINALLY DESIGNED TO RUSH TWENTY-THREE ARMED SOLDIERS TO AN OUTPOST IN A DISTURBED COUNTRY, OR CONVEY CASUALTIES TO HOSPITAL: A VIEW TOWARDS THE DOUBLE COCKPIT FOR TWO PILOTS (PROVIDED WITH WIRELESS), SHOWING THE TWO STEERING-WHEELS, AND THE COLLAPSIBLE CANVAS SEATS ALONG THE SIDES.

The R.A.F. aeroplanes sent from Iraq to India to rescue the British and other women and children from Kabul—a task which was so gallantly accomplished—are of a type known as the Vickers "Victoria" Troop-Carrier. They were designed either to rush armed soldiers to quell an incipient rising at an isolated outpost, or to convey sick or wounded men to hospital, and they have been used for both purposes in Iraq with conspicuous success. No other nation has aircraft of this class, each able to convey twenty-three fully armed infantry-men, with some supplies, at a speed of 100 m.p.h. These machines, which weigh

over eight tons, are over 50 ft. long, with a wing-spread of nearly 87 ft., and are each fitted with two 450-h.p. Napier Lion engines. There is a double cockpit, for two pilots, in the nose, provided with a wireless set. The fuselage is built up of elliptical frames, providing the maximum interior space, and along the sides are canvas collapsible seats, convertible into sleeping-bunks, with racks and lockers. There is electric lighting throughout, and large portholes afford an excellent view in the daytime. Sir Samuel Hoare, Secretary for Air, has applied the term "Knight Volant" to the pilots of the Kabul rescue aeroplanes.

A SCENE OF CIVIL WAR AND

PHOTOGRAPHS BY

BRITISH AIR RESCUES: KABUL, AFGHAN TROOPS, TRIBESMEN.

L. H. SPINKS. (COPYRIGHT.)



SHOWING THE POSITION OF THE BRITISH LEGATION DAMAGED IN THE RECENT FIGHTING ON THE GROUNDS BEHIND THE EMINENT WALLED VILLAGE (LEFT FOREGROUND); A DISTANT VIEW OF KABUL IN THE VALLEY BEYOND.



ONE OF THE BRITISH LEGATION'S GUARDING HOUSES, WHICH WERE ABANDONED AFTER SEVEN OF THEM HAD BEEN DAMAGED IN THE FIGHTING. THE GROUND UNDER SNOW, LATELY AN OBSTACLE TO OPERATIONS.



THE MEN-FOLK MINDING THE CHILDREN (WHILE THEIR VEILED WOMEN-FOLK WORK ON THE HOMESTEAD) UNTIL THERE IS FIGHTING TO BE DONE: AN AFGHAN VILLAGE SCENE.



THE "EYE" OF AN AFGHAN WALLED VILLAGE: ONE OF THE FOUR CORNER TOWERS—AN OBSERVATION-POST LOOKING IN EVERY DIRECTION, TO GUARD AGAINST ATTACK.



WEARING UNIFORM OF WESTERN TYPE: AFGHAN TROOPS OF KING AMANULLAH'S ARMY—A COLUMN OUT FOR A ROUTE MARCH WITH THEIR COLOURS AT THE HEAD.



REBELS FROM NORTHERN AFGHANISTAN BEING MARCHED INTO KABUL TO STAND THEIR TRIAL: EACH PRISONER BAREFOOT AND BARE-HEADED, HIS ARMS TIED WITH HIS OWN TURBAN (HEAD-CLOTH), AND GUARDED BY A POLICEMAN, WHILE THE WHOLE PARTY IS ESCORTED BY ARMED TROOPS—AN UNIQUE PHOTOGRAPH.



KING AMANULLAH'S CAVALRY ON A ROUTE MARCH NEAR KABUL: PART OF THE ROYAL AFGHAN FORCES THAT HAVE RECENTLY BEEN ENGAGED IN OPERATIONS AGAINST THE REBELS, WHEN MUCH OF THE FIGHTING TOOK PLACE AROUND THE BRITISH LEGATION, CAUGHT BETWEEN TWO FIRES.

The British Legation at Kabul, a new group of buildings situated two miles west of the city, has been the centre of interest during the past week owing to the fighting that has taken place around it, between Afghan Government troops and rebel invaders, and to the gallant work accomplished by the Royal Air Force in rescuing British and other women and children at Kabul from a position of great danger and conveying them safely by aeroplane to Peshawar, in India. On another page in this number we illustrate the type of troop-carrying aircraft used by the R.A.F. in this hazardous operation. The Legation itself was for some time in the very centre of the fighting, and was caught between two fires. The Legation was surrounded by rebels until they were driven back by the Government forces, and the first party of refugees, including Lady Humphrys, wife of the British Minister, had to make their way to the

aerodrome under cover of night by side lanes and by-paths. Later, the road to Kabul was reopened by the repulse of the rebels. Meanwhile the British Military Attaché's house was wrecked by an Afghan shell that fell short, and seven other buildings in the Legation grounds were severely damaged. They were eventually abandoned, and their occupants all concentrated within the Legation itself, which was riddled with bullets and barricaded. During these events wintry weather has prevailed at Kabul, which increased the difficulties of the air rescues. Heavy falls of snow prevented flying altogether for a day or two. At the same time the snow and frost acted as a check on the combatants, restricting the movements of both sides. It was stated on January 1 that the British Government had got into daily communication with Sir Francis Humphrys, the Minister at Kabul, where the situation was quiet, and all was well at the Legation.



THERE is a large and increasing number of people who, without being collectors in the strict sense of the word, yet like to have and to use beautiful old furniture and other domestic equipment. I wonder if it ever occurs to many of them that their treasures were made to be seen by the comfortable light of candles. One is so accustomed nowadays to the high power and extraordinary convenience of the electric light—abolishing shadows which ought to be cherished, and putting all colour into a forced and fictitious scale with which nothing but an ultra-modern painting can cope—that the old, grateful chiaroscuro of the home is apt to be forgotten.

Yet it inspired the work of all the best painters of interiors; while no modern arrangement of lighting can equal that of the dining-room of our eighteenth-century forefathers, with its rich reflections on the polished wood from candelabra, fine glass

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Yet it inspired the work of all the best painters of interiors; while no modern arrangement of lighting can equal that of the dining-room of our eighteenth-century forefathers, with its rich reflections on the polished wood from candelabra, fine glass



FIG. 4. A THREE-LIGHT CENTRE-PIECE FOR AN EIGHTEENTH-CENTURY DINNER TABLE: A CANDELABRUM OF SHEFFIELD PLATE. (CIRCA 1780 A.D.)

(not unprovided with good wine, merely as an aid to the colour scheme, of course), and a benign group of ancestral portraits looking down from panelled walls.

The tendency of modern life is forced too much toward the pitch of the theatre; and yet it is not so

A PAGE FOR COLLECTORS: CANDLES AND CANDLESTICKS.

By Lieut.-Colonel E. F. STRANGE, C.B.E., Late Keeper in the Victoria and Albert Museum.

very long since that also was more in consonance with the domestic scale of lighting of the period. In 1667 Samuel Pepys, in recording the reforms introduced by Thomas Killigrew in his new theatre at Covent Garden, remarks that "the stage is now by his pains a thousand times better

in future of "perfectly fine pewter," but that "the Maker thereof shall mark every such Mould that he shall make with his own proper Mark or Touch"—a point to be noted by collectors of pewter.

Seventeenth-century domestic candlesticks, both of silver and pewter, are generally short, with square or polygonal bases, and often with fluted or clustered shafts. The lower part of the shaft has a sort of secondary base to catch the grease, sufficiently above the foot to provide a means of holding the candlestick. Towards the end of the century, a slender, graceful baluster shaft came into fashion, no doubt influenced by the card-tables of the period, which were provided with slots to hold the candlestick securely. Fig. 1 is a particularly good example of this type, made by Matthew Cooper of London in 1707. The influence of the French craftsmen who came to London after the Revocation of the Edict of Nantes, was shown in the elaboration of ornament on this theme; and Fig. 3, by William Grundy of London (1746), is an elegant and comparatively restrained specimen of the taste of George the Second's reign. Even in this year the wax candle was a luxury. From an entry in the steward's book of one of the old Yorkshire houses, now in the possession of the writer of these notes, we learn that three shillings per pound was the price of "small wax candles" (June 7, 1746). "A candlestick for Nurse" cost one shilling and was, no doubt, of brass or pewter—and a "pair of snuffers for Lady

[Continued on page 32]

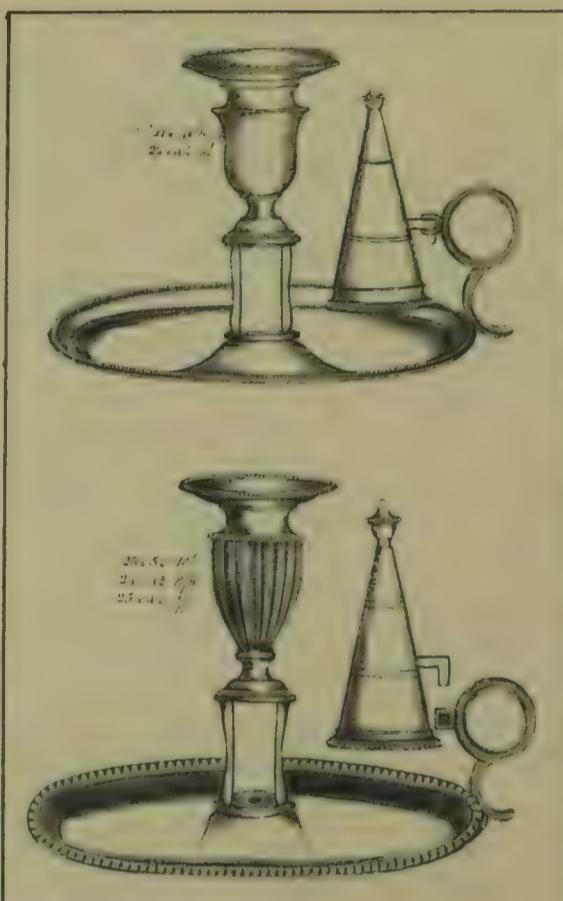


FIG. 2. OF THE KIND USED BY GUESTS ON RETIRING FOR THE NIGHT: PATTERNS OF BEDROOM CANDLESTICKS OF SHEFFIELD PLATE, FROM A PATTERN-BOOK IN THE VICTORIA AND ALBERT MUSEUM. (LATE EIGHTEENTH CENTURY.)

and more glorious than ever heretofore. Now, wax candles and many of them; then, not above three pounds of tallow." As a matter of fact, the period of the Restoration was that which saw the first slow introduction of well-designed candlesticks and good wax candles into such English houses as could afford that luxury. Before 1560, there was, of course, a considerable use of wax candles for ecclesiastical purposes. Expenditure for this purpose was one of the most costly items in the simple church accounts of those days. At South Littleton, in Worcestershire, for instance, in 1553, the churchwardens paid 5s. 9d. for "waxe for our est'r (Easter) tapur and for makynge of hym and serthen waxe candles," etc., out of a total annual expense of 26s. 9d. Wax was then from 8d. to 1d. per pound, and the charge for making the great "tapurs" for the High Altar was one penny each. To get this into scale with the cost of living, it may be remarked that a mason's assistant was paid 1d. for four days' work. Candlesticks for church use are of great antiquity. One need only refer to two notable examples still remaining in this country—the famous Gloucester candlestick made for the Abbey of St. Peter, Gloucester, and now, after various travels, at South Kensington; and the set of four Altar candlesticks of Limoges enamel (thirteenth century) belonging to the church of St. Thomas, Bristol. The latter have sockets of much later date to hold the candles; the former has the "pricket," or spike, which was in general use throughout the Middle Ages and for some time after.

Silver candlesticks for domestic use must have been made earlier, but none seem to be now extant which can be dated before the seventeenth century. Even in regard to pewter, the first reference in the records of the Pewters' Company is in February 1638-9, when it was ordered by the Court "That noe Candlesticks . . . be made of white Plate whch doth hinder y^e consumption of Tynn." It is not until 1702-3 that we find another decision. Candle-moulds which "were at first made of fine Pewter" are now being made in great quantities of baser metal; and the Court ordered that they should not only be made



FIG. 3. AN ELABORATION OF THE TYPE SHOWN IN FIG. 1, DUE TO FRENCH INFLUENCE: A SILVER CANDLESTICK BY WILLIAM GRUNDY, OF LONDON. (A.D. 1746.)

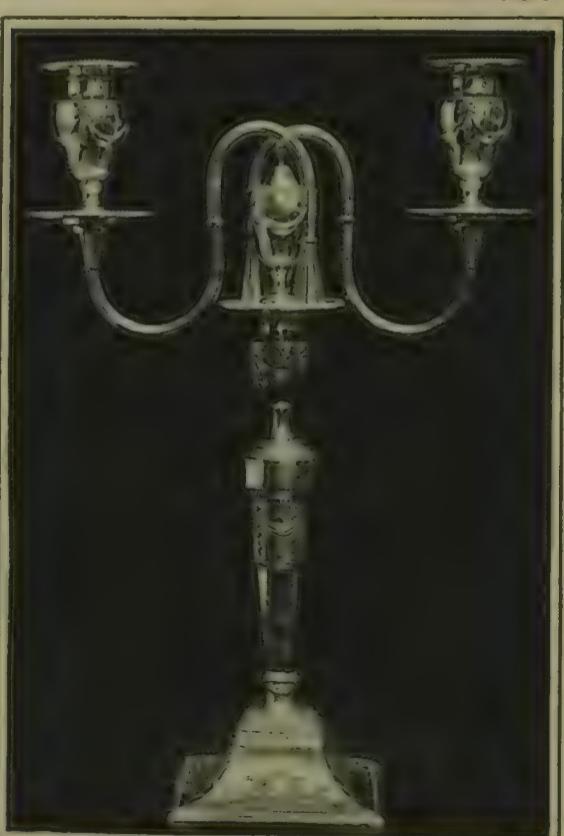


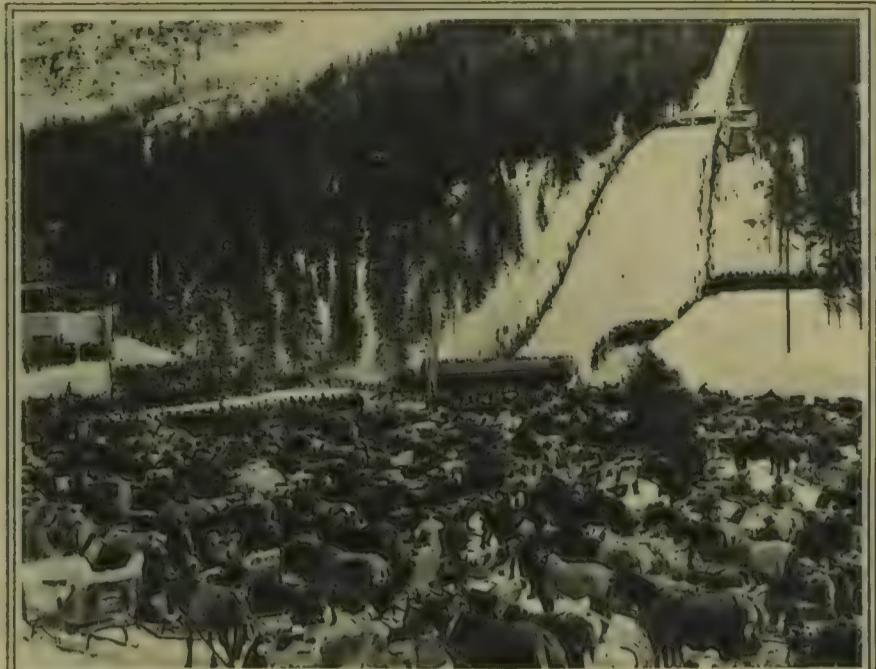
FIG. 5. NOTABLE FOR THE FINE PROPORTION AND DISTRIBUTION OF ORNAMENT: A CANDELABRUM OF SHEFFIELD PLATE BY D. HOLY, PARKER AND CO. (CIRCA A.D. 1805.)

Nos. 1, 3, 4 and 5 by courtesy of Messrs. Crichton Bros.



THE VOGUE OF THE MOTOR SPEED-BOAT IN THE UNITED STATES: THE RACE FOR THE ELGIN TROPHY DURING THE MID-WINTER CHAMPIONSHIPS AT SAN DIEGO.
The motor speed-boat, now well established in this country both as pleasure-craft and as racing-craft, is also exceedingly popular in the United States, a fact to which a number of exciting contests have borne witness. The National Mid-Winter Speed-Boat Championships were held recently at San Diego. Our photograph shows the start of the race for the Elgin Trophy, which was won by Mr. Dick Loynes in "Miss California," which he drove at 49.09 miles an hour.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE INTERNATIONAL SKI-JUMPING COMPETITION ON THE OLYMPIAD LEAP AT ST. MORITZ: THE SCENE—WITH SOME OF THE SPECTATORS' SLEIGHS!

In the International Ski-Jumping Contest on the Olympiad Leap at St. Moritz on December 26, Kaufman, of Grindelwald, made the winning jump—63 metres (about 205 feet). On Christmas Eve and Christmas Day three events were contested by skiers from Oxford and Cambridge. Cambridge won the slalom, with 450.2 to Oxford's 410.2; Dick, of Oxford, won the eight miles cross-country race in 57 minutes, 5 seconds; and Oxford won the jumping.



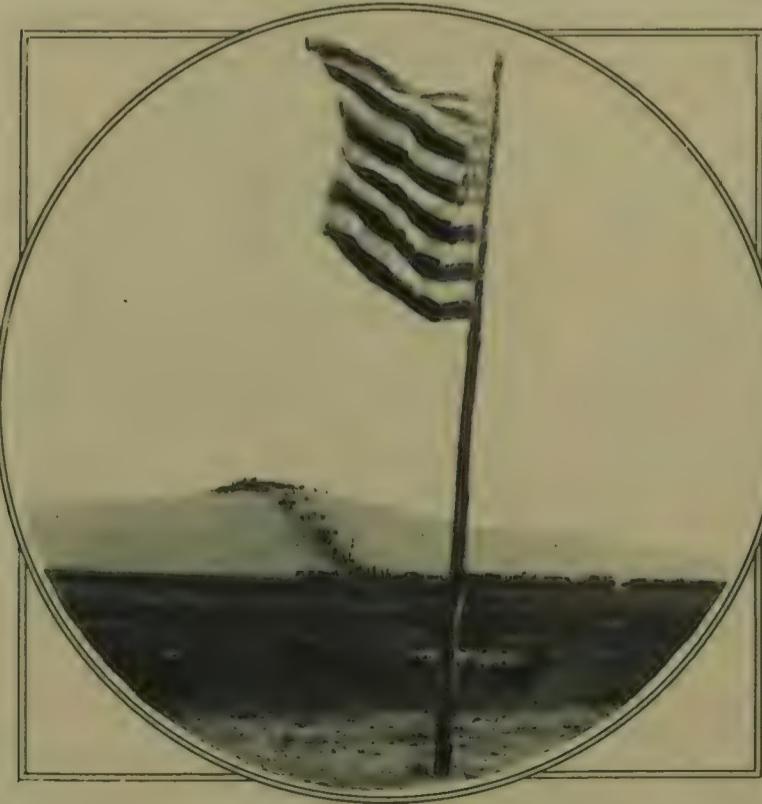
THE PRINCE OF WALES'S PRESENT HUNTING HEADQUARTERS—WHILE HIS CRAVEN LODGE FLAT IS LET: HIS ROYAL HIGHNESS'S HOUSE ON HIS GROVE FARM ESTATE, LENTON.

The Prince of Wales is now able to get some hunting, and he has been out, for instance, with the Belvoir and with the Quorn. His flat at Craven Lodge has been let for a spell to the Comtesse de la Morandière, so his Royal Highness is making the house on his Grove Farm estate his temporary hunting headquarters.



A BETHLEHEM SCENE IN MANCHESTER CATHEDRAL: AN EPISODE FROM THE NATIVITY PLAY PRESENTED BY THE BOLTON PLAYERS—WITH THE CATHEDRAL GLEE AND MADRIGAL SOCIETY.

The Bolton Players, with Mr. W. H. Cradock's Cathedral Glee and Madrigal Society, performed a Nativity Play in Manchester Cathedral on December 28. The tableaux were presented on a platform before the screen. That of the Nativity itself was also "staged" at a children's service in the Derby Chapel.



COMMEMORATING THE TWENTY-FIFTH ANNIVERSARY OF THE FIRST SUCCESSFUL FLIGHT IN AN AEROPLANE: THE SCENE OF THE WRIGHTS' ACHIEVEMENT—VISITORS CLIMBING THE DUNES AT KITTY HAWK, NORTH CAROLINA.
December 17 last marked the twenty-fifth anniversary of the first successful flight in an aeroplane—an affair of twelve seconds! On that day a large company gathered at the scene of the achievement—the dunes of Kitty Hawk, North Carolina—to honour Mr. Orville Wright, the maker of the flight, and his brother, the late Mr. Wilbur Wright, who designed and built the machine with him. Thirty nations were represented, and there also attended the four witnesses of the pioneer flight.



AT THE SCENE OF HIS TRIUMPH: MR. ORVILLE WRIGHT BY THE TABLET SET UP AT KITTY HAWK IN MEMORY OF HIS EPOCH-MARKING FIRST FLIGHT ON THE MACHINE DESIGNED AND BUILT BY HIMSELF AND HIS BROTHER, WILBUR.

The memorial tablet is set in a great granite boulder. It bears the following inscription: "The first Successful Flight of an Airplane was made from this spot by Orville Wright, December 17, 1903, in a machine designed and built by Wilbur Wright and Orville Wright. This tablet was erected by the National Aeronautic Association of the U.S.A., December 17, 1928, to commemorate the twenty-fifth anniversary of this event."

Fashions

& Fancies

In the Midst of the Sales.

The glorious era of the sales is in full swing, and most women are occupied with the enthralling pastime of bargain-hunting. Amongst those which continue until Jan. 26 is that of Marshall and Snelgrove's, Oxford Street, W. Two notable bargains from there are sketched below—a beautiful tea-gown in velvet brocaded georgette reduced to £5 19s. 6d., and a charming tea-frock of taffeta at 98s. 6d. There are any amount to choose from at this sum, and all models are being disposed of at practically half-price. In the coat and skirt department there are well-cut suits of tweed trimmed with fur, available for 98s. 6d.; and jumper suits of wool crêpe-de-Chine in various designs and colours (thirty of these only) are offered at 89s. 6d. Spring coats and skirts of fancy bordered suiting will be obtainable for 73s. 6d., and two-piece ensembles for the early spring for 12½ guineas—very smart affairs, with the frocks of wool georgette in darker shades than the tweed coats, which are lined to match.

Lingerie and Linen. Lingerie is always inexpensive at Robinson and Cleaver's, Regent Street, W., but there are even greater advantages to be found there during January. For instance, sketched in the centre of this page are a pair of pure silk pyjamas in white, decorated with jade, obtainable for the modest sum of 16s. 11d. There is another style available for the same amount, with a festoon of coloured motifs appliquéd on one



Remarkable bargains in pretty lingerie are to be found in the present sale at Robinson and Cleaver's, Regent Street, W., including this nightie of lace-trimmed flowered artificial silk and cotton at 15s. 11d.; pyjamas in white silk bordered with jade at 16s. 11d.; and the pretty dressing-gown in figured Jap silk reduced to 25s. 9d.

side. The dressing-gown is in figured Jap silk and is marked at 25s. 9d. Others in all-wool flannel, decorated with stitching, are 21s. 9d. The pretty nightie also sketched is of flowered artificial silk and cotton in charming colourings, and costs 15s. 11d. The cap of net and lace can be secured for 5s. 11d. Then there are crepon pyjamas with flowered jumpers and plain trousers available for 6s. 11d., and camiknickers in cambric and lace for 2s. 11d.

Leather and Tweed Coats.

There are many useful bargains in leather and tweed coats to be found at Dunhill's, Conduit Street, W., during their present sale, which continues throughout the month. Leather coats are obtainable from 7 guineas. The one sketched below, very well cut and finished, costs 12 guineas. Perfectly tailored tweed coats for town or country can be secured for 5 guineas without fur, and from 9 guineas trimmed with fur. Much of the present stock will be offered at practically half-price, so the early visitor will find the most valuable bargains.

Opportunities at Liberty's. Liberty's, Regent Street, W., are not issuing a catalogue in connection with their sale, which is now in progress, so an early visit is imperative. Odd pieces, dress lengths, and furnishing fabrics in their beautiful materials are being offered at clearance prices. For instance, damasks at 25s. a yard have been reduced to 10s. 6d. a yard, and cushion squares of brocade range from 2s. each. Then there are 87,000 yards of cretonne in exclusive designs and beautiful colourings, some reduced to 1s. 3d. a yard, and dress lengths range from 7s. each. Amongst dresses and cloaks there are model evening gowns at clearance prices, and several dance frocks from 5 guineas. Tea-gowns range from 6½ guineas, and there is a selection of satin and cloth cloaks reduced to 50s. each. You crêpe frocks can be secured for 27s. 6d.



Two of the charming tea-gowns included in the sale at Marshall and Snelgrove's, Oxford Street, W., which is now in progress. The one on the left is in velvet brocaded georgette, expressed in exquisite colourings, and the other in taffeta and net.

A Sale to Visit Immediately.

Only two weeks are allotted to the sale at Debenham

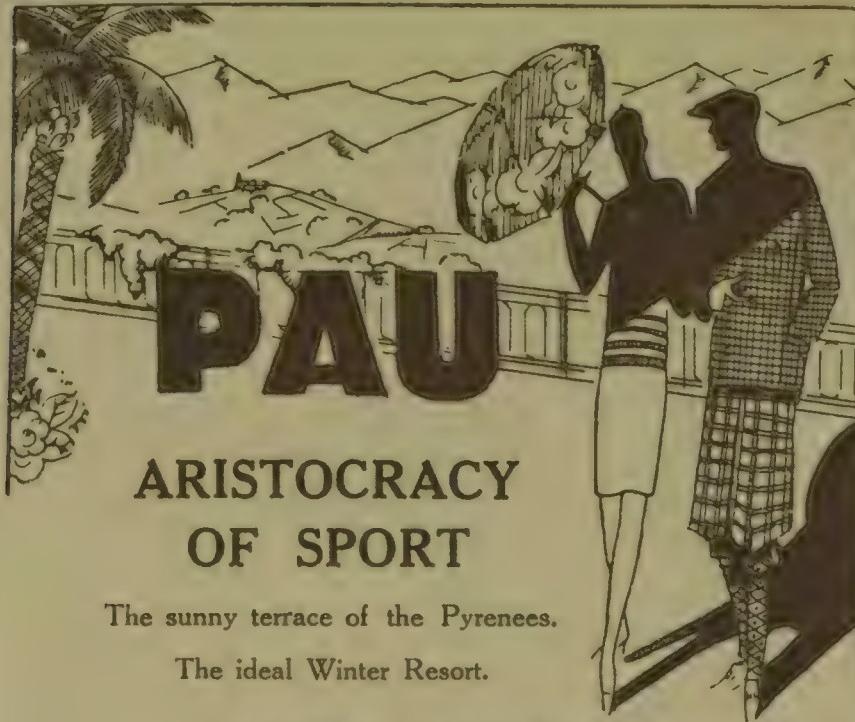
and Freebody's, Wigmore Street, W., which begins on Monday next, so no time must be lost before capturing some of the bargains. In the coat and skirt salon, there are spring suits in various materials offered at 6½ guineas; and three-piece ensembles, with cardigan, jumper and skirt in Cumberland suitings, are 8½ guineas. Downstairs, in the knitted fashions salon, three-piece stockinette suits in the latest designs can be secured for 6½ guineas, and there are tinsel and wool cardigans and jumpers at 1 guinea. Model evening gowns are all very much reduced, and there will be twenty-five dresses, originally ranging from 10½ to 18 guineas, offered at 7½ guineas.

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There are many opportunities in the sphere of house-furnishing to be found during the sale at Hamptons, Pall Mall East, S.W. There are 1500 yards of finely woven printed cotton, reduced from 5s. 11d. to 3s. 11d. a yard; and shadow tissue is 3s. 11d., instead of 5s. 3d. a yard. 45,000 yards of cretonnes and printed linens are being cleared out, in many cases at less than half-price. Amongst the carpets there are this firm's famous seamless Axminsters, offered at £9 3s. 9d. instead of £12 19s.; and Wiltons, formerly £20, can be secured for £16. Stair carpeting and rugs of all kinds have suffered similarly drastic reductions.



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LV
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**THE HOLIDAY SEASON IN THE PLAYHOUSES:
PANTOMIMES AND REVIVALS.**

THAT pantomime, so often announced as dead, is far from extinct as one of the stock entertainments of the holiday season, is proved by the fact that in London and its suburbs just now five pantomimes are attracting bumper houses. These and the rival circus shows are sufficient evidence that the taste of Christmas audiences has not undergone so vast a sea-change as some people imagine. The most ambitious pantomime production in the West End is "Beauty and the Beast," at the Lyceum, where the Melville Brothers, borrowing a wrinkle or two from the Cinderella story, maintain their theatre's reputation for jollity, pretty fancy, good dancing, and robust humour. Youth and beauty are graciously personified by Miss Jean Collins, who is partnered with a dashing prince, as represented by Miss Dorothy Seacombe. Fun is never lacking with such comedians as Mr. Dick Tubb and Mr. Ernie Mayne at hand, and with the Boganny troupe of schoolboys to provide diversions. The New Fuller Dancers do wonders in flame dances, and there is a butterfly ballet that makes a gorgeous spectacle. At the New Scala Mr. Will Evans is in the cast of a version of "Cinderella" which, with a big bunch of comedians and attractive stage effects, ought also to win favour.

In the shape of plays for children there are no novelties, managers relying on revivals of old successes. "Peter Pan," of course, opened the ball some days before Christmas at the Garrick, and a cast which includes Miss Jean Forbes Robertson as Peter, and Miss Marie Löhr, Mr. Malcolm Keen, and Miss Mary Casson, as well, ensures another holiday run for this Barrie evergreen. Other children's favourites re-staged are "Where the Rainbow Ends," at the Holborn Empire, and "The Windmill Man" (matinées) at the Victoria Palace. Meantime at the Regent young and old can take delight in Mr. Oscar Asche's revival of "Chu Chin Chow," and another welcome reproduction is that of "Lilac Time," at Daly's, with Miss Evelyn Laye and Mr. W. H. Berry in the bill. Other old plays which are being given holiday runs are the still-youthful "Charley's Aunt," to be seen at the Gaiety, and "The Scarlet Pimpernel," in which Mr. Fred Terry and Miss Julia Neilson make a welcome re-appearance at the Strand.

CHESS.

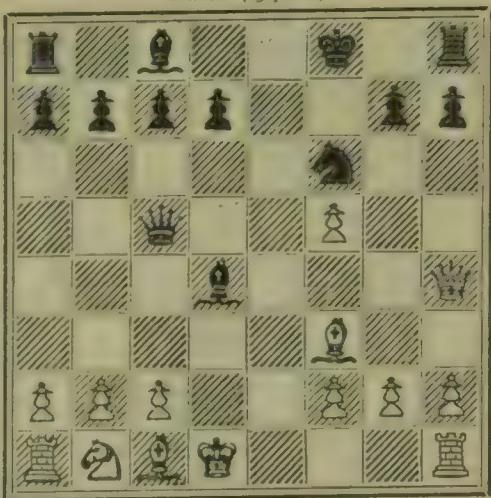
CONDUCTED BY ERNEST IRVING.

SOLUTION OF GAME PROBLEM NO. XIV.

[3r2kr; p4ppp; 1q6; 8; 8; 2R1P3; P3QPPP; 6K—Black to play and win.]

Capablanca played QKt7, and Bernstein resigned forthwith. If QxQ, RQ8 mate; if QKsq, QxR; if RBz, QKt8ch and the Rook is lost. Some solvers suggested QKt8ch, QBsq; RQ8; but, of course, White counters with RB8ch, and it is Black that is mated!

GAME PROBLEM NO. XVI.
BLACK (13 pieces).



WHITE (14 pieces).

[r1b2k1r; pppp2pp; 5s2; 2q2P2; 3b3Q; 5B2; PPP2PPP; RSBK3R.]
This position comes from the spacious early-Victorian days, when there was time and room for adventure, and liveliness sometimes outweighed precision. As the tinker poet says—

"What is this life, if full of care,
We have no time to stand and stare?"

The great Andersen was White, and he played the subtle move, 1. Rksq. His opponent, Riemann, scented a blunder, played, 1. — BxP, with the intention of forcing the White Queen to move, and then annexing the Rook. He succeeded only in the first part of this plan; as when the WQ moved it was a move! The problem therefore is: After 1. Rksq, BxP, White to mate in five more moves.

ANSWERS TO CORRESPONDENTS.

The Chess Editor wishes to thank sixty-two correspondents from all parts of the world for seasonable greetings and good wishes, which are heartily reciprocated. Also many for encouraging praise of the column, particularly our new feature of "Game Problems." We modestly accept the congratulation of one reader upon the fact that during the Year of Grace 1928, no problem has appeared possessing more (or less) than one solution, and there has been no error in any diagram or score.

F. P. BETTS (London, Canada).—The use of the term "pieces" to include pawns has an analogy in "soldiers" and "sailors," which include generals and admirals. We agree that some distinction might be made with advantage, but such a change could not be brought

about by suggestions in a chess column. With regard to the Forsyth notation, this is a quick and concise method of setting down a position, and it is useful for checking a diagram against error. When used for necessary economy of space, without a diagram, it is always explained; but in the ordinary way it appears under the diagram, and a minute's comparison makes the system quite clear. Chess notation has been much simplified and improved in recent years, as you will see if you look up a chess column of a hundred years ago. P J Wood (Wakefield).—You will have noticed there are five aces, so No. 1 can be considered the "Joker." It attracted a shower of bricks from the purists, but we think it extremely ingenious and amusing. It would be quite easy to construct a freakish but legitimate game to arrive at the position in the diagram.

CORRECT SOLUTIONS OF ALL THE "FIVE ACES" from P J Wood (Wakefield), Fr Fix (Wildbad), Victor Push (York), and L W Cafferata (Newark); of Problem No. 4038 from Antonio Ferreira (Porto), and C Chapman (Modderfontein); of No. 4039 from R Milledge (Bexhill), A Edmeston (Llandudno), L W Cafferata (Newark), F N (Vigo) E Bagge-Petersen (Helsingør), Victor Holtan (Oshkosh), J W Smedley (Brooklyn—late Oldham), John Hannan (Newburgh), N.Y., and B Colpus (Oshawa); of No. 4040 from R Milledge (Bexhill), E J Gibbs (East Ham), M E Jewett (Grange-over-Sands), P J Wood (Wakefield), H Burgess (St. Leonards), P Cooper (Clapham), Arthur White (High Wycombe), L W Cafferata (Newark), E G B Barlow (Bournemouth), M Heath (London) M S Maughan (Barton-on-Sea), Rev. W Scott (Elgin), A Edmeston (Llandudno), J M K Lupton (Richmond), and W Woods (Birmingham).

CORRECT SOLUTIONS OF GAME PROBLEM XII. from J H E Jarvis (Pukeko, N.Z.); of Game Problem XIII. from J W Smedley (Brooklyn); of Game Problem XIV. from David Hamblen (Newton, Mass.), and Victor Holtan (Oshkosh); of Game Problem XV. from E G B Barlow (Bournemouth) 60%, F N Braund (Ware) 100%, F N (Vigo), M. Heath (London) 100%.

"AN INTRODUCTION TO DUTCH ART."—[Contd. from Page 12]

the *Semper Augustus*." For the rest it should be chronicled that there are exaltings of enlightenments—or, should it be murmurations?—in Mr. Wilenski's pages, which are, of course, to be accepted student-fashion, as well as in the dilettante manner of the indulger in serendipity. Let us quote once more, by way of further inducement to first-hand reading and enjoyment.

Vermeer of Delft died at the age of forty-three. "Not more than thirty-six pictures are now assigned to him by even the most optimistic scholars." Yet the auction rooms have not always been kind to him. In May, 1696, his "View of Delft" (The Hague—Mauritshuis) fetched the highest sum, 200 gulden; while his "Milk Girl" (Amsterdam: Rijks Museum) sold for 175 gulden, and his "Young Woman Weighing Gold" (Philadelphia—Widener Collection) for 155 gulden. The lowest figure was 28 gulden for "The Lace-Maker" (Paris—Louvre). Instructive bargains, these, when it is recalled that "View of Some Houses," then knocked down at 48 gulden, is "perhaps 'The Little Street' bought some years ago from the Six Collection by Sir Henry Deterding for £80,000 and presented to the Amsterdam Rijks Museum"; and when it is remembered that "The Head of a Young Girl," now honoured in the Mauritshuis, fell in 1882 to the two and a half gulden bid by M. des Tombe. True, it was then in bad condition, and that it has since been restored, and, in part, repainted; but there is the romance!—E. H. G.

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THE CHRONICLE OF THE CAR.

CAR AND COUNTRY—THE DAZZLE PROBLEM—THE NEED FOR PROMPT GOVERNMENT ACTION.

IN an article I wrote a few weeks ago on the urgent need for a standardised code of drivers' signals, I drew attention to the even more imperative necessity for some working temporary solution of the dazzling headlights problem. My remarks have brought the Editor a letter from an experienced motorist whose views are probably those of the majority of regular users of the road at night. He is of opinion that every driver should fit a headlight-dipping device, on the twin grounds of courtesy and sporting instincts.

In one sense I am entirely in agreement with him. Anyone who has driven more than an hour or so nightly on busy roads has probably triply endorsed anybody's suggestion that something has got to be done, and done without loss of time. There is every variety of dazzle-reducing, dimming, and dipping device on the market; but as they are all different, some being of practical use and others of none at all, and as nobody need fit them unless they want to, none of them can be regarded as a solution of a very serious problem.

The Importance of Cheapness. I am not, however, in entire agreement with him that the eventual solution lies in the enforced adoption by every car-user of this particular device. It costs money, to begin with. Not very much money, perhaps, to those who are comfortably off, but quite enough to discourage those thousands of owners to whom the change out of a five-pound note is no light matter. That is where so many anti-dazzle devices have failed. Anything which really insulates the driver's eyes from the dazzle of oncoming headlights, enabling him to see where he is going and what lies in his path for a safe distance ahead, without his being compelled to come down to a crawl, is a thing which would probably sell in hundreds of thousands—provided it was cheap. It is even remotely possible that such a device

might so impress the Government that its inclusion in the equipment of every car would be made compulsory. But, obviously, it would have to be very cheap retail and until car-manufacturers could supply it without extra charge. Moreover, it would have to be of a kind which could be quickly and easily fitted by the least mechanically minded.



IN PICTURESQUE CUBA, NOW COMING INTO FAVOUR BOTH FOR RESIDENTIAL AND HOLIDAY PURPOSES: ZAYAS PARK AT HAVANA, WITH THE PRESIDENT'S PALACE.

"Cuba," writes a correspondent, "is making rapid strides as a residential and recreational resort, and Havana, the capital city of this island republic, is a model of architectural design. The buildings are distinctly different in type from the American, being strongly reminiscent of the fanciful structures of Spain and Algiers." The President's Palace is seen in the right background of our photograph, and on the left is the cigar factory of Henry Clay and Bock and Co., Ltd.

Where a Working Solution May Lie.

To my thinking, the solution, if we are ever to have one, lies more in the direction of standardised lighting sets, of an approved, sealed, Government pattern. The power of the headlights themselves could be easily classified, if necessary.

That is to say that cars of high, medium, and low horse-power or speed would have headlights of "A," "B," or "C" power. That, however, should be of minor importance, as the main principle of a standardised lighting set should be its dimming or defocusing arrangements.

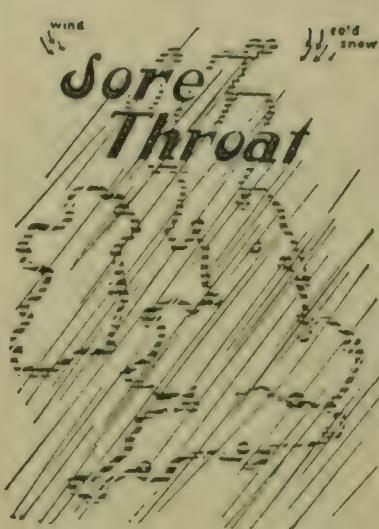
"The Rule of the Lamp." There should be incorporated in every system a device by which the rays of the headlights could be controlled—diffused or reduced or dipped, it does not matter very much which. The point is that every car should have exactly the same system, so that the thousands of new drivers who make their appearance every year on roads which are monthly becoming more crowded, and therefore more dangerous, would learn to obey "the rule of the lamp" as quickly as they learnt the rule of the road. They would move the "Meeting" switch, when encountering another car at night, as instinctively as they kept to the left and overtook on the right.

The Evils of "Blacking-Out." It is quite likely that such a device would diminish the value of the driving-light ("safety"-light is a better name for it), but, if everyone suffered under precisely the same drawbacks, the risks of the road at night would or should be practically eliminated. There is nothing quite so dangerous in driving a car as switching off the headlights. Both parties to this abominable practice are immediately and simultaneously blinded by darkness after having been blinded by intense light. If everyone's lights were reduced, as I say, by either dimming, defocusing, or dipping, there would be no blinding, and I am very sure the average speed of night traffic would be increased.

Increased Safety and Speed.

This may sound paradoxical, but it is obvious that if and when driving in the glare of oncoming headlights becomes easier, it will become safer. As things are at present, it is a most uncomfortably common experience to have to come practically to a

[Continued overleaf.]



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standstill at the side of the road until some terrific pair of blinding lights has gone by. Repeat this only a dozen times in an hour's drive (a very moderate estimate on a main road anywhere within a hundred miles of London), and your time calculations for the journey have the bottom knocked out of them.

The Advantages of "Dippers." As I said, the actual method adopted to ensure the comfort of all drivers is of no real importance.

I have driven cars equipped with all three—the dimming, defocussing, and dipping—and in so doing have come face to face with others similarly fitted. I do not think there is very much in it myself, but, from a purely personal point of view, I prefer the dippers. They are more simple than the others, if clumsier, and they are less liable to unexpected failure. Their main disadvantage, compared with the other two, is that, so far as I know, they cannot be operated so easily.

And of Other Sorts. From that point of view, the best I know is an example of the French "Code de la Route,"

where the reduction of the driving light is controlled by a switch on the steering-wheel—past question the best place for it. For that I would like to see, eventually, the compulsory fitting of all lighting-switches on the wheel, as they are on the majority of modern American cars. I have also had comfortable experience with a dimming device which consists of the fitting of two bulbs—one, the searchlight, in the centre of the reflector, and the other, the "passing" light, at the top edge. You can drive quite fast enough with the latter, and I have satisfied myself time and again that it does not dazzle other people.

A Sealed Pattern Needed. All these, however, cost money to instal on existing cars, and it is hopeless to expect any improvement in the situation until voluntary cures, no matter how well meant, give way to legal standard. It is, unfortunately, quite possible that the latter will fall short of what is needed, but it will at all events be infinitely better than the jumble of experimental gadgets we have to-day. Some of these help in one direction, some in another, but all are handicapped by each other. I have, for example, an excellent

shield which allows me to drive at over twenty miles an hour in the eye of the fiercest headlights. I am fairly comfortable; but what of the man behind those headlights? My headlights are blinding him. That is what will go on happening until we get a sealed pattern driving-light control.

The Invicta. I learn that the top-gear ratio of the 4½-litre Invicta I described last month is 3.9 to 1, and not 4.5 to 1, as I had been informed. This makes the top-gear performance and the acceleration even more remarkable than I had supposed. JOHN PRIOLEAU.

CANDLES AND CANDLESTICKS.

(Continued from Page 24.)

Dalston's serv' is entered at sixpence. Ordinary candles were 6d. per pound. These would probably have been made from time to time in the house by a traveling candle-maker, for we have the payment of 6s. 10d., the bill of "Mr. Carr, Candler"; whereas the wax candles were bought in small quantities, often no more than a quarter of a pound at a time.

The new invention of Sheffield plate, perhaps the most notable occurrence of the second half of the eighteenth-century so far as concerns the industrial arts, came at a fortunate moment. The influence of Robert Adam and other architects of the period substituted classical forms and ornament for the earlier, over-elaborate but amazingly skilful rococo decoration—which, in the case of silver, must have been a sore trial to those who had to keep it clean. And the new style was, in its comparatively simple, straightforward lines and construction, eminently suitable to the new process. So we get the well-proportioned shaft for candlesticks, derived from one of the classical orders of architecture, often with a base suggested, more or less, by a Roman altar or other stone or marble construction, and with acanthus leaf, honeysuckle pattern, or swags of drapery or simple foliage. The ingenuity and remarkable skill of the Sheffield craftsmen is displayed to great advantage in the graceful convolutions of the upper part of a candelabrum such as that illustrated in Fig. 4 (page 24), perhaps as good a model for a three-light centre-piece for a dinner-table as could well be

desired. The date of this is about the year 1780. Fig. 5, a more ornate example, is about twenty years later. In both the leading characteristic is the fine proportion of the design, and the manner in which the ornament is distributed so as to enrich, and not to overwhelm, the beautiful colour which the infinitesimally thin sheet of silver seems to borrow from its underlying base of copper.

The earlier makers of Sheffield plate had, as might have been expected, some difficulty in securing a good market for their wares. Doubtless that is the reason for the existence of the price-lists, a number of which are fortunately preserved in the Department of Engraving, Illustration, and Design of the Victoria and Albert Museum. Most of them are oblong folios, the patterns (and prices) being engraved carefully, but not very well drawn. Curiously enough, the names of the manufacturers rarely appear. We reproduce (Fig. 2) a page from one of these, two patterns of bedroom candlesticks with extinguishers complete. The prices range from 10s. to 6s. according to size, the largest being 5½ in. in height. It will be observed that, in the lower example, the stem is left open to show that a socket is provided for ejecting the stump of the candle. They are prettily designed and recall memories of the little ceremonies and courtesies of the end of the day, when the members of an old-fashioned house-party would drift, by twos and threes, into the hall, and take their candles from the gleaming array on an old oak or mahogany side-table.

Perhaps the story of candle-light is, even now, not quite at its end. It is hard to believe that anyone who has once indulged in the luxury of candle-light, with old silver or Sheffield plate to hold the candles of fine wax which are essential, will ever go back to the more garish forms of illumination, however they may be modified by shades and such-like. Good candlesticks deserve to be used, and those whose taste may not lie in the direction of the antique can, without undue exertion, find artist-craftsmen in silver who will make for them candelabra or other objects of the group not unworthy to be preserved as a memorial of our own generation. But one fears that never again will the "Candlestick-maker" regain his fellowship with "the Butcher and the Baker" of the old nursery rhyme, as one of the regular supporters of the little affairs of the house.

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THE WORLD OF MUSIC.

NEW INSTRUMENTS.

IT is a long time since a new musical instrument was invented, and this must seem very surprising in this age of scientific invention. Perhaps the two instruments which seem new to the vast public which has become interested in music since the war are the saxophone and the ukelele, both of which were unfamiliar to our grandparents and great-grandparents. But the ukelele is only a form of stringed instrument which has had many different shapes since antiquity; it is a near relation of both the banjo and the guitar, and none of these modern variations has the beauty of tone and of expression which the true Spanish guitar has; nor are the modern wire strings as good as the old gut ones.

The saxophone was the invention of a French instrumentalist named Sax, who lived during the Second Empire, but it is only in recent times that it has acquired its specific character. The true nature of the saxophone was discovered in America during the development of jazz music, when that peculiar sentimental whine which no other instrument is capable of giving was found to be exactly what was wanted by the jazz musicians. But not only can the saxophone whine, it can also burble in that self-deprecating, ingratiating manner which is characteristic of the modern type of love-song, in which the lover is always shown to be aware of the foolishness of his own behaviour, and also realises that his beloved is not in the least the ideal, but a similar sort of fraud to himself. This timid scepticism, this half-and-half belief and disbelief, is so exactly typical of the post-war generation that if the saxophone had not existed we should have had to invent it.

But although the modern orchestra since Wagner's day has had added to its apparatus wind machines, saxophones, and the celesta—which Tchaikovsky first used in his "Casse-Noisette" suite—it has remained practically unchanged for more than fifty years, and it does not seem very likely that it will change much in the near future.

Indeed, the latest tendency has been towards a reduction in size of the orchestra since Stravinsky took to writing for smaller groups of instruments. Theoretically, as Sir Henry Wood has pointed out, the orchestra is far from being a perfect medium; its middle voices are relatively far too weak compared

with the extremes of treble and bass. The mass of violins can well balance the weight of brass, for, although it is a common fault in modern performances to hear the brass drowning the strings whenever they have the principal theme, this is not necessarily a fault of balance in the orchestra *per se* or in the composer's scoring, but in the conductor, who has not known how to preserve the proper balance.

On the other hand, the wood-wind instruments can never hold their own against the mass of strings and brass, especially in the strength they are usually allotted. Their numbers should be at least quadrupled in the modern orchestra; but this brings fresh difficulties, and the balance has generally to be secured by the composer in his scoring. It is curious that the orchestra should reproduce the weaknesses of the average choir—that is to say, it is feeblest in its tenor and alto voices. A new tenor brass instrument of attractive tone and timbre would be an invaluable addition to the orchestra, and in the meantime more attention should be paid to the violas. It is a pity that the larger viola da gamba has gone out of use, because we could well do with a viola which was stronger than the present viola in tone-colour.

The brass instruments sacrificed some of their natural beauty of tone when they were given valves, although this invention greatly increased their serviceability, and it is likely that in the future more thought and attention will be given to the quality of tone than to increased flexibility. As a matter of fact, we have probably reached a maximum of flexibility, for the modern orchestral instrument will respond to any demand the composer likes to make upon it, and the modern composer has so far shown himself unable to make adequate use of the resources at his disposal.

It is for this reason that I am sceptical of the future of the latest instrumental novelty that I have heard of—namely, the Moór pianoforte, on which a capable pianist, Mrs. Christie, has recently been giving recitals at the Wigmore Hall. This pianoforte, the invention of a well-known Hungarian musician, Emmanuel Moór, has a double keyboard, and enables all sorts of technical difficulties to be overcome with ease. It does not add any new beauty of tone to the existing pianoforte, nor does it do anything to increase the sustaining power of the pianoforte, which from a certain view-point is the weakness of the pianoforte as compared with string instruments that are played with the bow. But this defect, which is inseparable

from the pianoforte or any other instrument with a percussion mechanism, also gives the pianoforte its essential character. If it were not a percussion instrument whose strings are struck by some sort of hammer, and not set in vibration by the drawing of a bow as the violin is, it would be something utterly different.

The pianoforte's essential virtue and defect are one and the same thing, and if you do away with the defect you do away with the virtue. Mr. Moór's pianoforte merely makes the pianoforte easier to play without altering its nature in the slightest degree. This increased ease only applies to certain kinds of difficulties such as playing octave passages or to avoiding the crossing of hands—which is often necessary in playing the present instrument. Perhaps we may consider this an important advantage, although, judging by the number of pianists in the world who can play anything that has ever been composed for it on the present pianoforte, it is not one that affects us in practice to any great extent. At most it will multiply the present number of facile pianists by an unknown quantity, but very soon the specially skilled will develop such prodigies of virtuosity on the Moór pianoforte that they will leave the same gap between themselves and the rank and file as exists at present.

Indeed, judging by analogous developments in other spheres, it is rather a more difficult than an easier pianoforte that is wanted. The present pianoforte is obviously too easy to play, if we judge purely from the technical point of view. It is only when we make aesthetic demands that the multitude of virtuosos shrinks to a few, and very few artists. And for these the difficulties of the pianoforte are not difficulties of playing double octaves or crossing hands, but of understanding and interpreting music.

Therefore, I do not see what future the Moór pianoforte can have. I may be wrong, but at present I prefer the present type of pianoforte, and I should like pianoforte makers to concentrate on securing a more beautiful tone and a greater delicacy of touch—if that is possible—than the present pianoforte possesses. The world is full of inferior pianofortes, and the difference in tone and touch of the best and the ordinary commercial product is so great that one regrets that any musician should introduce such an artistic red-herring as a new type of pianoforte which may distract our attention from the fundamental importance of tone quality.—W. J. TURNER.

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ILLUSTRATED NEWSPAPERS, LIMITED.

ADVANCE IN PROFITS. CIRCULATIONS WELL MAINTAINED. INCREASED REVENUE FROM ADVERTISEMENTS.
UNEMPLOYMENT PROBLEM.

THE SECOND ANNUAL GENERAL MEETING of Illustrated Newspapers, Limited, was held on Friday, Dec. 21, 1928, at Cannon Street Hotel, London, E.C. Mr. WILLIAM HARRISON, LL.B. (the Chairman), presided.

The SECRETARY (Mr. W. C. Nisbett) read the notice convening the meeting and the report of the auditors was also read.

The CHAIRMAN said: Ladies and gentlemen,—I beg to submit to you the accounts for the year, with the directors' report, and, following the usual practice I propose to take them as read. I would, however, like to deal in some detail with the accounts. If you will turn to the directors' report you will see that the profit for the year ended Nov. 30 amounts to £268,883 18s. 3d., and adding the amount brought forward from last year of £19,575 6s., we get a total of £288,459 4s. 3d. From this sum have to be deducted £18,000 for Debenture stock interest and £4,150 for directors' fees, amounting together to £22,150, leaving a balance available for distribution, subject to income-tax, of £266,309 4s. 3d. The provision for income-tax amounts to £47,318 6s. 1d., leaving a net balance of £218,990 18s. 2d. I should just like to interpose here, as one employing or responsible for the employment of vast numbers of men in industry, to stress the point about income-tax. The sooner we get that down the better it will be for industry in this country. Dividends on the Preference shares for the year, less income-tax, absorb £100,792 16s. 2d., leaving available for distribution among the Ordinary shareholders £118,198 2s. after income-tax has been provided for.

THE DIVIDEND.

We propose this year to apply this available balance in this way: to wipe out the remainder of the preliminary expenses, amounting to £21,243 6s. 1d., and to pay a dividend for the year of 8 per cent. on the Ordinary shares, less income-tax, absorbing £89,600, so that the sum required to write off the balance of the preliminary expenses and to meet the Ordinary dividend, less tax, is £110,843 6s. 1d., leaving to be carried forward to next year £7,354 15s. 11d.

Now, it would not be amiss at this stage to compare for a moment or two the results of 1928 with those of the period presented to you last year, covering some seventeen months. If you will look at last year's balance-sheet you will find that the profit for the seventeen months ended Nov. 30, 1928, amounted to £355,940 1s. 5d., so that taking an arithmetical sum we arrive at a twelve months' figure of £251,000, or thereabouts, as the profits for twelve months last year. The profits for the year, therefore, we are now reviewing are some £17,000 up. This year, to meet the request of many shareholders, we decided as a board to bring into line our subsidiary company, *The Illustrated London News and Sketch*, Limited, so far as their accounting period is concerned, and you have all had sent to you, or should have had sent to you, the directors' report and balance-sheet of that subsidiary company for the eleven months ended Nov. 30 last. I will deal with that particular subsidiary in a moment or two. I would, however, stress this point, that the profits of *The Illustrated London News and Sketch*, Limited, in which we hold some 95 per cent. of both classes of shares—that is, the Preference and Ordinary—are about the same for eleven months this year as for twelve months last year, and no portion of those profits—the amount that we will get, at any rate, £62,000, being our 95 per cent.—is included in these accounts. We prefer to keep it as a nest-egg. We will get that dividend from our subsidiary to-morrow, and it amounts to this, that practically one-half of next year's Preference dividend will be in our till to-morrow morning from that subsidiary, and we do not encroach upon it so far as the Ordinary dividend of 8 per cent. is concerned. (Hear, hear.)

BALANCE-SHEET FIGURES.

Now, coming back to the balance-sheet of the parent company—Illustrated Newspapers, Limited—it calls for little comment when compared with last year's. We find that the stocks—we are not carrying very big stocks—are approximately the same—some £14,000 or £15,000; that our debtors in the year under review are £201,000, against £229,000 last year; and that the cash at bank and in hand this year at the end of November is £135,000 approximately, as against £139,000 last year. The sundry creditors and credit balances this year are £141,859, as against £134,000 last year. The greater part—at any rate, £50,000 or £60,000—of the sundry creditors in both last year's and this year's accounts consist of income-tax.

Coming now to *The Illustrated London News and Sketch*, whose report you have all had, the position there is extremely satisfactory. We find, as I have already told you, that our profits for the eleven months this year are practically the same as for twelve months last year, and if you will refer to the balance-sheet of that company I am sure you will agree with me that it is in a very satisfactory state indeed. The result is that, so far as *The Illustrated London News and Sketch* is concerned, we find ourselves in a position to increase the Preference dividend, which is a participating one—as to dividend only, I think—from 7 per cent. to 8 per cent., and the Ordinary dividend of *The Illustrated London News and Sketch* is increased from 29½ per cent. to 45½ per cent. this year.

THE SCOURGE OF UNEMPLOYMENT.

Speaking of the business in general, might I say this: that the circulations of all our papers have been well maintained, and, what is more important still, our advertisement revenue has increased. But to-day, ladies and gentlemen, there is one topic that I would just like to touch upon so far as this company is concerned, and it affects all companies—not only those working newspapers, but all great industrial companies—and that is the scourge of unemployment in this land. Until we get some permanent, lasting cure for this state of affairs in this country, which has lasted far too long already, we cannot look for any great improvement in the trade of the country. I have advocated on many occasions recently—I am not going to make a political speech, I can assure you—that the only way of dealing with this great problem, which is at the root of all our troubles, is for the Prime Minister of the day to set up an industrial body of those at the head of big industries and those responsible for the great unions, and to have an inquiry conducted by them outside the pale of party politics, so that these men, having evidence before them, will be able to judge and give a report to the nation of their stewardship and say what, in the interests of this land, should be done—putting politics on one side for all time so far as unemployment is concerned—to make this land the prosperous land industrially that it is entitled to be. (Hear, hear.)

PROSPERITY OF FRANCE AND GERMANY.

I wonder how many of you have read during the last three or four weeks the official report on the prosperity of France, a country with a debased currency, and even this morning in the *Times* the unparalleled prosperity at the present moment of Germany, the land of the vanquished, and yet this week, in this very City, the Prime Minister of this country is appealing to the nation to dole out charity to miners in their present tragic state. I am taking this opportunity to-day to plead with the powers that be to obliterate from the pale of party politics questions such as this. Industry should come first in this country and politics last. (Cheers.)

FUTURE OF ADVERTISING.

Dealing now with the advertising side, I would just like to say this. You are probably not aware that your company is engaged in a highly competitive business, and profitable results can only accrue to us so long as we give our readers publications of the present high quality, and so long as we are able to make, what is more important, a profitable return to those advertisers who use our pages as their medium. Advertising has become a scientific business, and expenditures are planned with the greatest possible care by those skilled persons, the advertisers, and it is satisfactory to note that the revenue from advertising shows a steady increase. There is little question that the use of advertising in the future is bound

MR. WILLIAM HARRISON'S VIEWS.

to increase, and that our papers will retain the present volume of their advertising and get their fair share of the new expenditures that arise.

During the course of the year we have moved to our new premises at Inveresk House, and I feel confident that the staff which is now working under such hygienic conditions will be able to give you far better work in those surroundings than in the old buildings they used in the past. Last year I told you that we had spent during the year a considerable sum of money in developing the *Graphic*, which is a fine old paper, and I am pleased to say—and I say it to the credit of the editor, Mr. Alan Bott—that that development expenditure has already borne fruit, and I look to its bearing greater fruit in the coming year.

TRIBUTE TO MANAGING DIRECTOR, EDITORS, AND STAFF.

In conclusion, may I pay my tribute to the managing director, General Campbell, and the Editors—who are also directors with us—Mr. Huskinson, Mr. Bruce Ingram, Mr. Maddick, and Mr. Stowell, the working directors—for the work which they have done during the year under review? Last, but not least, I should like to express my appreciation and thanks—and I am sure the appreciation and thanks of all of you—to the staff in general, through whose united efforts we have been able to obtain the results which are now before you in respect of the past year.

I beg to move that the directors' report and balance-sheet be adopted, and will ask some shareholder to second the motion.

Mr. PASFIELD seconded the motion, and, the CHAIRMAN having replied to shareholders' questions, it was carried unanimously.

The retiring directors (Mr. G. J. Maddick, Mr. E. Huskinson, and Mr. H. J. Stowell) were re-elected, and the auditors (Messrs. Layton-Bennett, Chiene and Tait, and Messrs. Price, Waterhouse and Co.) were reappointed.

The CHAIRMAN announced that the dividend warrants would be posted that night, and a vote of thanks to the chairman, directors, and staff concluded the proceedings.

ILLUSTRATED LONDON NEWS AND SKETCH.

IMPROVED POSITION. HEALTHY AND SATISFACTORY BALANCE-SHEET.

The THIRTIETH ORDINARY GENERAL MEETING of *The Illustrated London News and Sketch*, Limited, was held on Friday, Dec. 21, 1928, at the Cannon Street Hotel, London.

Mr. WILLIAM HARRISON, LL.B. (chairman of the company), presided.

The SECRETARY (Mr. John D. George) having read the notice convening the meeting, and the REPRESENTATIVE of the AUDITORS having read their certificate,

The CHAIRMAN said:—Ladies and gentlemen,—I do not propose to detain you very long, because I have just dealt with the directors' report and the balance-sheet of your company at the meeting just ended of the Illustrated Newspapers, Limited, the parent company. It might be as well, however, if I shortly review the work for the eleven months ended Nov. 30 last. We are dealing here with an eleven-months' account as against the twelve-months' account heretofore, and we have made this change for this reason. The financial year of the controlling company, the Illustrated Newspapers, Limited, ends on Nov. 30, and as that company holds some 94 per cent. or 95 per cent. of the total Preference share capital of the *Illustrated London News and Sketch*, Limited, and a similar percentage of the Ordinary share capital, we thought it a good thing that our shareholders in the Illustrated Newspapers, Limited, should be able to receive a balance-sheet of your company made up at the same date as their own, in order that they might get a true perspective of the results not only of the parent company, but of the main subsidiary company during the year.

TRADING PROFIT AND DIVIDEND.

You will see from the report of the directors that the result of the eleven months' working shows a trading profit of £76,141 18s. 7d., as against £76,172 17s. 5d. for the complete period of the twelve months of last year. The profit for the eleven months of this year is, therefore, within £30 of last year's profit for a complete twelve months. This is extremely satisfactory. You have a profit, as I have said, of £76,141 18s. 7d. on the eleven months. Interest on Debenture stock takes £8,273 9s. 4d., directors' remuneration £962 10s., and there is a balance carried to the balance-sheet of £66,905 19s. 3d. With the sum of £14,515 6s. 7d. brought forward from last year, we find ourselves with a sum of £81,421 5s. 10d. to deal with, and your directors propose to deal with this sum in the following manner: The payment of a dividend at the rate of 8 per cent. per annum, as against 7 per cent. last year, on the Participating Preference shares for the eleven months ended Nov. 30, 1928, which will absorb £27,500; the payment of a dividend at the rate of 45½ per cent. per annum, as against 29½ per cent. last year, on the Ordinary shares for the eleven months, which will absorb £39,101 11s. 3d.; and to carry forward £14,819 14s. 7d.

COMPARISON OF ACCOUNTS.

I would now like to go with you through the figures of the balance-sheet, even though you as outside shareholders are only left with an interest of about 5 per cent. in the company. The balance-sheet, I would say at once, is an extremely healthy and satisfactory one. As compared with the figures at the close of the annual accounts last year there is practically no difference to record. Stock was approximately £25,000 at the close of the 1927 account and at the close of the 1928 account. Sundry debtors we find at the close of this year's accounts amount to £78,000, as against approximately £72,000 in the previous period. Cash at bankers and in hand last year was £52,182, as against £55,935 in the accounts this year. On the debit side we find our sundry creditors and credit balances, including all provision for income-tax, amount to £47,005, as against £49,303 last year.

I think the results this year reflect the greatest possible credit on the managing director, Mr. G. J. Maddick, who has rendered such signal service to this company for nearly forty-odd years, and to our brilliant editor, Captain Bruce Ingram, and, indeed, to all the members of the staff. I think the results obtained are extremely flattering to all those responsible for this achievement.

There is one point I might mention, and it is this. We have sold—but the figures do not come into these accounts—some portion of our freehold property that we did not require for £30,000. This property stood in our books at £13,000, and this gives you a healthy indication of what is in the balance-sheet.

A TRIBUTE FROM AMERICA.

There is one further matter which I think I ought to mention to you, Mr. Maddick, and to the shareholders present. When I was in the States this year on a business trip I met many of those responsible in that great Continent of America for the production of magazines and illustrated newspapers similar to our own produced here. They were all of one opinion that the greatest scientific illustrated paper in the world was produced in London—*The Illustrated London News*. I think that great paper never stood higher from a scientific point of view in the eyes of those who read these publications than it does to-day. (Hear, hear.) I do not think there is any more that I can say, and I will therefore move that the directors' report and balance-sheet which have been submitted, be adopted.

Mr. KUYPERS seconded the motion, which was carried unanimously.

The retiring directors (Mr. William Harrison and Mr. Condie Sandeman) were re-elected, and the auditors (Messrs. Price, Waterhouse and Co., and Messrs. Layton-Bennett, Chiene and Tait) were reappointed.

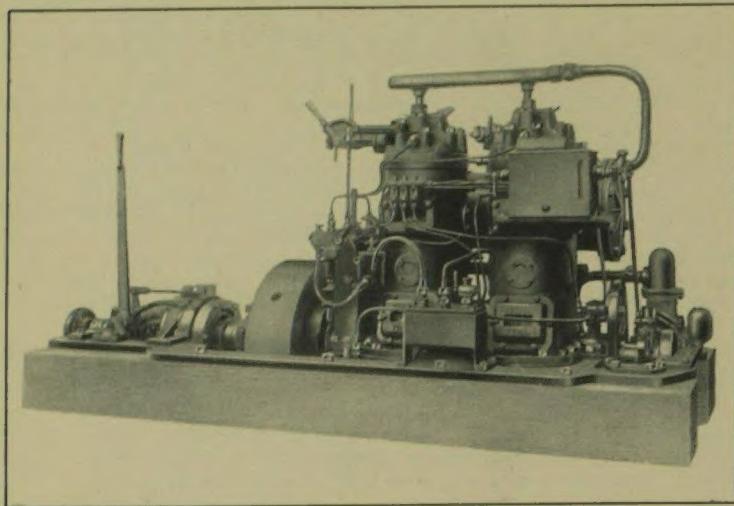
The CHAIRMAN announced that the dividend warrants would be posted that night, and the proceedings terminated.

MARINE CARAVANNING.—XIII.

By COMMANDER G. C. E. HAMPTON.

DIESEL TYPE MARINE ENGINES.

THOUGH large numbers of these engines are on the market, many marine caravanners regard them with only passing interest. They know the working principle of the petrol engine, but look on



NOTABLE FOR SMOOTH RUNNING: A PETTER SEMI-DIESEL ENGINE, WITH REVERSE GEAR, WHICH COSTS IN FUEL 4d. PER H.P. PER HOUR.

the Diesel as a mystery. If the various manufacturers of these engines published simple coloured diagrams of a non-technical nature, showing the various details, I feel sure that their sales would increase and the public would gain also. The chief difference between the Diesel and petrol type of engine is that the former explodes its fuel without the aid of the electric spark required by the latter. The cycle of operations, whether two or four stroke, is the same, but the method employed to fire the charge in the semi-Diesel differs from that in the full Diesel.

The hot bulb or semi-Diesel engine has a lower compression than the full Diesel, but higher than that of a petrol engine. It ignites its charge by means of a heated surface (or hot bulb) fitted in the head of

each cylinder, but ignition is helped, as in a petrol engine, by the temperature set up in the charge by the compression stroke. A petrol engine which requires decarbonising may continue to run after it has been "switched off," because on each compression stroke the heat generated in the gas by compression is sufficient to make a particle of carbon incandescent; this acts as a sparking-plug and ignites the charge. This is a good illustration of how the semi-Diesel engine works.

To start such an engine from cold, the hot surface must be heated previously by outside means, such as blow-lamps, cartridges, etc., or, alternatively, compressed air starting may be employed.

The full Diesel dispenses with heated surfaces, and fires its charge solely by means of the great heat generated in the charge by compressing it very highly. When the piston descends, it sucks in pure air which, on the "up-stroke," is so highly compressed, and therefore heated, as to explode a small jet of oil which is timed to arrive in the cylinder at the right moment. The adjustment of the pump which produces this jet is therefore as important as timing the ignition of a car.

Stated briefly, the difference between the semi-Diesel and the full Diesel is that the former has not sufficient compression to fire its charge without the aid of a heated surface, and the latter can do so owing to its very high compression. The advantages of Diesel engines are that they develop their power at lower revolutions than petrol engines, are very economical and reliable, and use a cheap fuel. On the other hand, they are more expensive to buy, are more bulky, and are not very quiet

compared with good petrol engines. The installation arrangements of a Diesel type engine in a motor-cruiser should always be supervised by the engine-builders, for very stiff girder-type engine bearers are required. Personally, I favour metal bearers rather than wood.

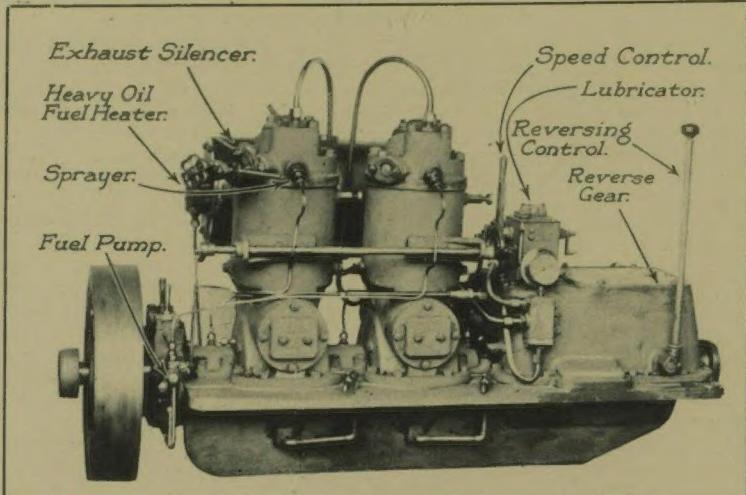
THE HAMWORTHY SEMI-DIESEL ENGINE.

This British firm have built small engines of this type for fifteen years. Their models range from 2½ to 180-h.p. They are of the two-stroke variety, so have no valves to get out of order. They are very simple and easy to run, and also reliable.

THE PETTER SEMI-DIESEL ENGINE.

This English firm's engines are made in sizes from 5 to 42-h.p., and are also of the two-stroke type. All models are fitted with patent cold-starters, so blow-lamps are not needed. Great attention is paid to smooth running in these engines.

It was my intention to show an example of a new type cold-starting airless injection Diesel engine, made by H. Widdop and Co., specially designed for yachts, but I find I am a little premature. I like the design, however, and hope to describe the finished engine later.



SIMPLE AND RELIABLE: A 50-H.P. HAMWORTHY SEMI-DIESEL ENGINE WHICH CONSUMES 2½ GALLONS OF FUEL OIL PER HOUR, AT A COST OF 4d. PER GALLON.

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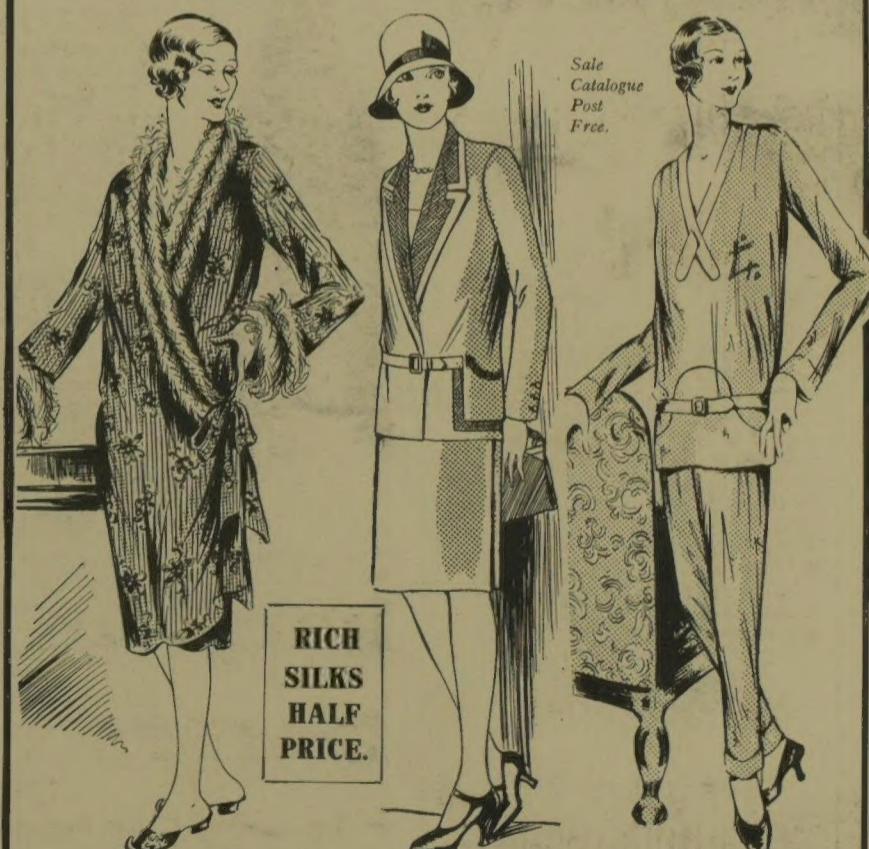
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